How PG&E's blackouts are costing local businesses millions p5

GUARDIAN

AUG. 5 - 11, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 45 • FREE



The Photo Issue

Changing faces, surprising places, and gender's wild paces — our third annual salute to Bay Area photography p14

This untitled photo of Grace is part of *Grace and Her Friends* by Josh Kirschenbaum.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

I am done talking about Chris Daly's personal life. It's been a nasty, ugly discussion this past week or so, and if you want a taste, you can go to the *Guardian* politics blog and read dozens and dozens of comments attacking Daly, attacking me, attacking progressives in general, and raging about hypocrisy.

Okay, I'm almost done. I want to say a word about hypocrisy. I'm not so into buying foreclosed houses; it does stink of profiting off someone else's misery. But the banks are the ones doing the foreclosure and eviction, not the buyer.

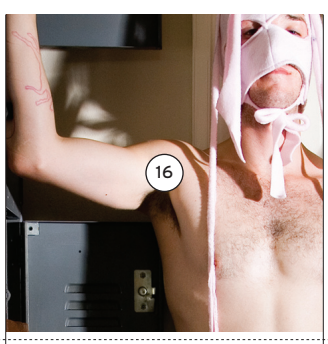
Which is not the case with Ellis Act evictions and tenancy-in-common purchases/condo conversions. You buy a TIC, you're evicting someone, some tenant who is not quite as well-off as you. It's legal, and not everyone who buys a TIC is evil, and I know all the caveats — but nearly *all* the people who have been attacking Daly (and me) in the online comments I've read (and in print articles, witness Michela Alioto-Pier) are supporters of TICs and condo conversions, which they refer to as homeownership opportunities.

Yes: homeownership opportunities. Yes: evictions. I'm not defending Daly here, I'm just saying.

Now then: The thing I'm not done talking about is the constant, implied, and often direct supposition that the suburbs are better places than San Francisco to raise kids. I

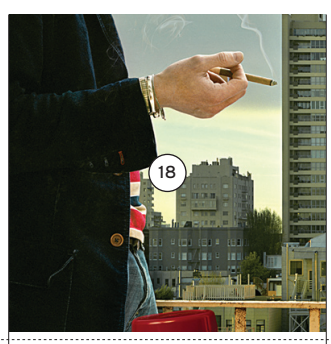
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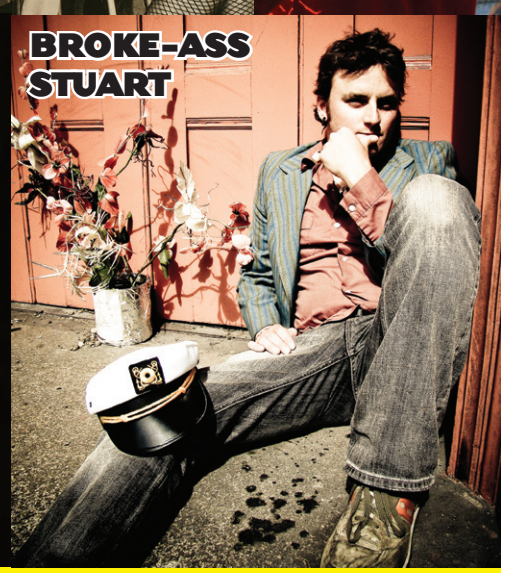

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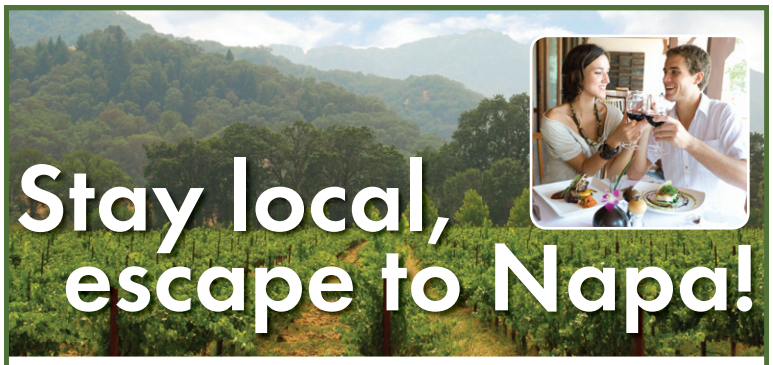
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Image: *Statue of Herwer (Horus the Elder)*, Dynasty 18, 58 x 14.5 cm. Egyptian Museum, Cairo. Photo: Kenneth Garrett © 2008 National Geographic.

de Young



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I've seen too many people struggle with being seriously ill and a lot of the times people get better, and it's not easy to take the wisdom that you suddenly have when you're sick and use it when you get a second chance. And that was the idea that interested me.

– from "One serious comic: Judd Apatow discusses his return to stand-up in 'Funny People'" by Laura Swanbeck, posted on the Pixel Vision blog

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8.5.09

State law requires PG&E to pay claims for economic damage caused by system failures.

EDITOR'S NOTES

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beg to differ.

I grew up in a suburb, mostly white, mostly middle class. (More middle class than the suburbs today because the middle class was bigger and doctors, plumbers, and factory workers lived in the same subdivisions — but still, pretty homogenous.)

My kids go to a wonderful public school (McKinley Elementary) where everyone isn't just like them.

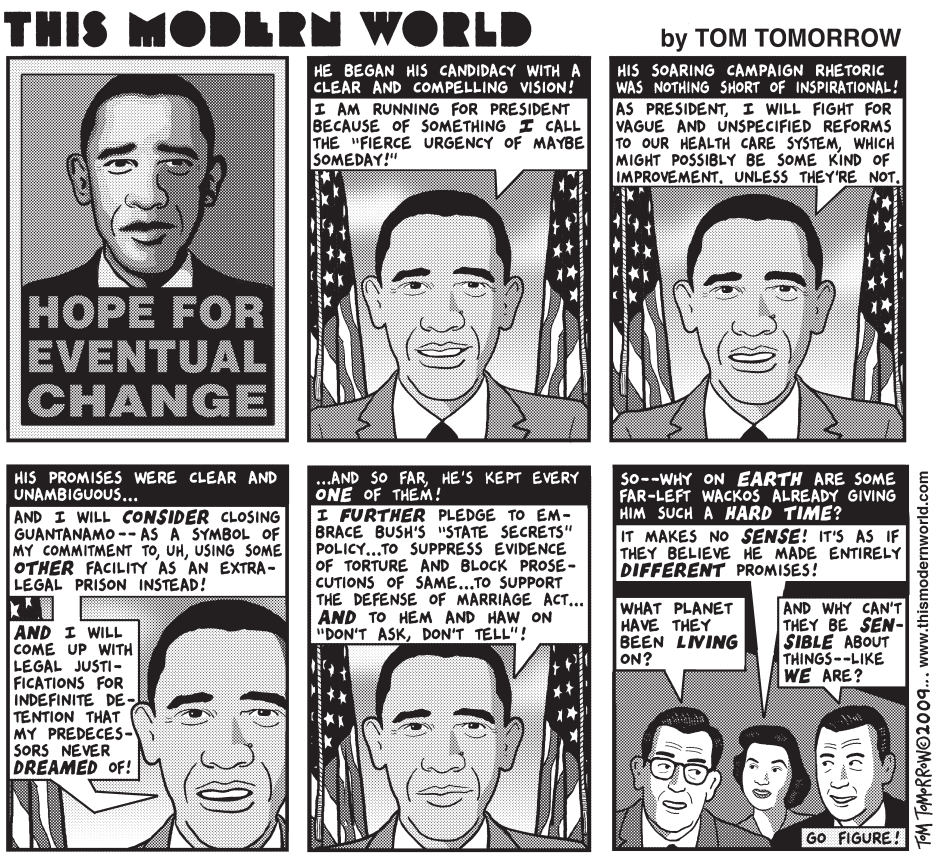
Today's suburbs are more racially mixed, slightly. But they're still essentially homogenous.

My kids go to a wonderful public school (McKinley Elementary) where everyone isn't just like them. Some kids have one parent, or two, or are raised by relatives. Some kids go on nice fancy vacations for spring break, and some kids get their main caloric intake from the subsidized breakfast and lunch. A lot of kids don't speak English as a first language. And for my son and daughter, they are all classmates and friends.

Yes, Chuck Nevius: Michael and Vivian see homeless people on the streets. Usually we give them money. And we talk, my kids and I, about why there are people who have no place to live, and why it's important not just to give to charity but to try to change the conditions that allow billionaires to pay low taxes while people sleep on the streets.

And last Friday, Vivian and the other seven-year-old campers at Randall Museum camp (public, city-funded, open to all) finished a two-week session on hip-hop dance with a performance that literally made me cry.

My kids are city kids, San Francisco kids. We kick suburban ass. **SFBG**



Fixing PG&E's blackout problem

EDITORIAL The electricity that San Franciscans buy from Pacific Gas and Electric Co. isn't just expensive — it's unreliable. That's what figures from the California Public Utilities Commission show (see "The blackout factor, page 8). In fact, PG&E has more blackouts than any of the public power agencies in the Bay Area.

That has a significant impact on local businesses — but neither City Hall nor the small business community is paying much attention to a multimillion dollar problem.

During the worst days of the California energy crisis, rolling blackouts were a regular event, and the press and public talked constantly about the impact of power outages on businesses and the economy. Now that the worst of that crisis is over, many blackouts get no news media attention at all. But the problem is still serious: reliable power is critical to most business in the Bay Area, and even short-term outages can hit the bottom line.

That's why public power agencies like Silicon Valley Power in Santa Clara and Palo Alto's municipal utility put substantial resources into infrastructure upgrades and repairs. PG&E, which as a private company seeks to keep costs down to fatten profits and reward highly paid executives, has fallen far behind on its system upgrades. That's why, for example, underground explosions keep happening in San Francisco, shorting out power systems and plunging neighborhoods like the Tenderloin into blackouts.

State law requires PG&E to pay claims for economic damage caused by system failures. Restaurants that lose frozen food, for example, can fill out a form, go through a cumbersome process of proving the extent of the losses, and get reimbursed. But PG&E rarely advertises or promotes that program, and lots of small businesses know nothing about it or never manage to file claims.

And even the claim process doesn't cover lost business, lost customers, and the loss of reputation.

State Sen. Mark Leno, who owns a small sign shop (and has suffered from blackouts) has asked the California Public Utilities Commission to investigate PG&E's reliability and mandate that the company meet basic standards for keeping the lights on. But so far, that agency is ducking. Leno has promised legislation if he gets no results from the CPUC, and he should proceed with a bill that would set minimum reliability standards for private utilities and provide significant penalties for failing to meet those targets.

San Francisco needs to take action on the local level, too. The supervisors should hold hearings on electricity reliability and demand that PG&E executives explain the reason system failures are so much higher here than in other Bay Area communities with public power systems. The Small Business Commission should set up (and publicize) a process for filing complaints about PG&E and include information about filing claims in its outreach material.

And as the city continues to wallow in budgetary disaster, city

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LETTERS

AVALOS ON THE BUDGET PROCESS

Robocop is one of my favorite movies too, especially for its anti-privatization message (Editors notes, 7/22/09). Over the last five years that I've worked in City Hall, I have actively opposed efforts to privatize city services like the security at the Asian Art Museum and custodial work at City Hall. This year, when Jail Health Services were threatened to be contracted out to a for-profit corporation, I led the effort to push back, visiting both jails and meeting directly with those most affected by the move.

As of June 29, the night of the last Budget and Finance Committee hearing on the mayor's budget, the Budget Committee had freed up only $20 million in cuts to prevent the massive cuts imposed by the mayor. That was nowhere near enough to stop all of the mayor's efforts to contract out services and restore cuts to essential services.

Late that night, I met with a broad array of budget constituent representatives — seniors, youth, SRO tenants, city workers, homeless advocates — to get their input on priorities and strategies before Board President David Chiu and I went headlong into negotiations with the Mayor's Office.

By the night of July 1, we had $43 million to stop *all* the contracting out and to restore more than $23 million in other priorities.

We kept shelters open 24 hours, restored substance abuse and mental health services such as the single standard of care for mental health, continued immigrant rights and tenant services, protected seniors from losing meal programs and having to pay social workers to help them with their finances, prevented cuts to family support and violence prevention services, restored rec director jobs, rejected charging families for their child's detention at

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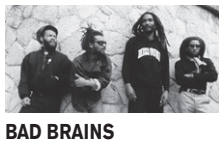
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8/26 Fillmore

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PG&E

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officials (and small business groups) should take note of the lesson here. Public power is not only cheaper — it's more reliable. And that means it's good for business and the San Francisco economy. **SFBG**

LETTERS

CONT››

Youth Guidance Center, reoriented the mayor's administration toward community development, promoted transit-first parking policies, and set aside millions of dollars for job programs at the airport, port, and San Francisco Public Utilities Commission.

Getting the Mayor's office to fork over another 23 million in those last 48 hours of negotiations was the work of dozens of activists and numerous groups from the different neighborhoods of San Francisco. It took five months of building a broad coalition, three months of endless hearings, weeks and weeks of grass-roots organizing, more than a dozen mobilizations, and hundreds of the most impacted San Franciscans speaking up for themselves.

We took $6.1 million from the Fire Department and more than $5 million from the police. The fact that I stood up to the powerful police and fire unions gave me tremendous leverage to negotiate the outcome we won.

Even though we weren't able to prevent every layoff and service cut, we worked with a broad cross-section of our communities to build unity and pressure to save of the things San Franciscans care most about. **SFBG**

John Avalos
Supervisor, District 11

FOR THE RECORD

Our Best of the Bay Issue included a wrong phone number for Rabat. The correct number for Rabat, in Noe Valley, is (415) 282-7861.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUBLISHED WEEKLY EVERY WEDNESDAY BY BAY GUARDIAN CO. INC., THE BAY GUARDIAN BUILDING, 135 MISSISSIPPI ST., SF, CA 94107.

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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

The blackout factor

PG&E's poor reliability record costs businesses millions

By Megan Rawlins
a&eletters@sfbg.com

Noel Birbeck makes signs. In a low, nondescript building tucked into a south of Market side street, a printing machine spits out personal greetings and corporate messages in all colors, shapes, and sizes.

Until the power goes out.

"We print things that are up to 50 feet long," said Birbeck, the business manager of Budget Signs. "If the power goes out at foot 35, we have to start the printing process all over and throw out all that time and money that went into the initial printing."

And that, unfortunately, has been happening far too often. In fact, a *Guardian* review of available data shows that customers of Pacific Gas and Electric Co. lose power much more frequently than customers of municipally-owned and operated utilities.

That costs money and harms the local business climate.

"[Any disruption] is a huge deal," Birbeck said. "If we're in the middle of a deadline and a customer expects something at a certain time, that can cost Budget Signs a huge amount of money. No one is going to pay you for something that is only kinda done."

The last major outage cost Budget Signs more than $300 in employee and company time as Birbeck and her workers waited for the power to return. It's a manageable amount, but she insists she can't put a price on the inconvenience, the uncertainty, and the potential loss of business.

Reliable power is a basic requirement of most businesses. Restaurants and markets need refrigeration, factories need to power production lines, office buildings run large computing systems, retailers need to run cash registers, lights, and credit card machines. An unexpected power outage can cost San Francisco businesses thousands of dollars.

A 2001 study by the Electric Power Research Institute estimates the cost of power disruptions to California businesses is between $11.5 million and $17.8 million annually.

No utility can guarantee year-round power without disruptions, surges, brownouts, or severe weather-related outages. But reliability varies widely among California utilities.

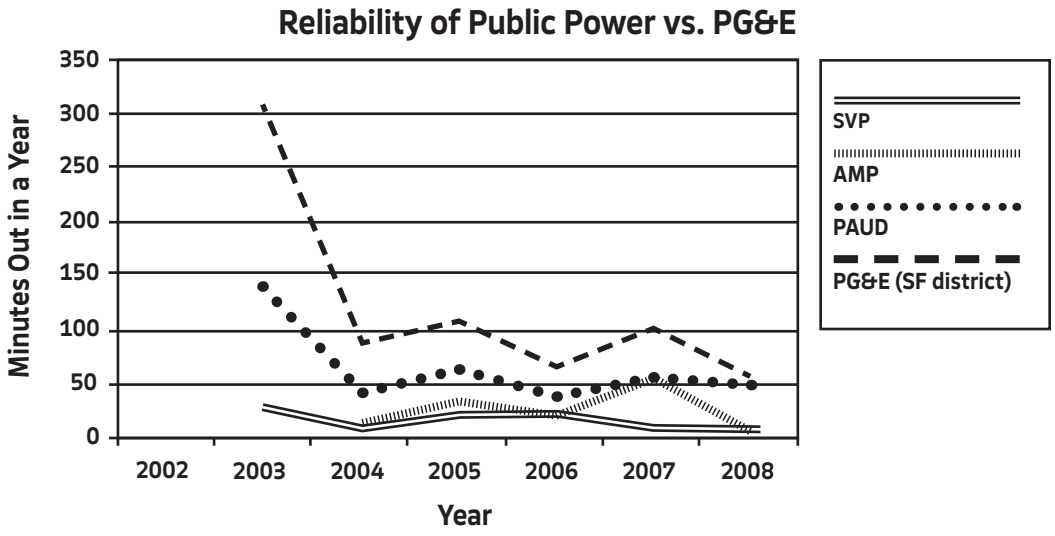
PG&E breaks its service area into districts, and, according to reports it submits annually to the California Public Utilities Commission, San Francisco customers experienced an average of two hours of non-weather-related outages per year over the last six years. (Weather-related incidents are not reported at the district level.)

That's better than the three-hour average across PG&E's entire California service area. Still, PG&E customers in San Francisco lose power, on average, 2.5 times as often as customers of other Bay Area utilities.

The Palo Alto Utilities Department, Silicon Valley Power in Santa Clara, Alameda Municipal Power, and the Sacramento Municipal Utility District have dramatically better records, ranging from 82 minutes a year of outage time in Sacramento to only 16 minutes in Santa Clara — and these numbers include all weather-related events.

In other words, the municipal utilities deliver power more consistently and at considerably lower rates — even before factoring in PG&E's impending rate hike of 3.3 percent to 5.4 percent.

"We consider any widespread blackout a major event," said Larry Owens, division manager at Silicon Valley Power. "Systems can be managed to minimize storm related events — we do [that]."



This chart shows how customers of Pacific Gas and Electric Co. face far more power outages than customers of any of the public power agencies in the Bay Area.

MONEY FOR MAINTENANCE

There are a number of reasons why these public power sources are more reliable than PG&E: size of the service area, age of the infrastructure, administration of the organization.

"The general concept is that the more complex the topography is and the older the urban areas are ... the more unreliable the system is going to be," said Mark Loy, a ratepayer advocate at the CPUC.

"For PG&E there are negative powers of scale," he continued. "They are so large and spread out that being bigger actually makes things more difficult for them to fix. In San Francisco, the circuitry PG&E uses hasn't even been mapped out in some places, so it is all haphazard and harder to keep on top of."

Public power agencies also have more incentive to invest in maintaining their infrastructure.

Patrick Valath, manager of electric engineering at the Palo Alto Utilities Department, attributes his city's annual average of only 65 minutes of power disruption to an "aggressive and sustained infrastructure replacement program that is spread over many years."

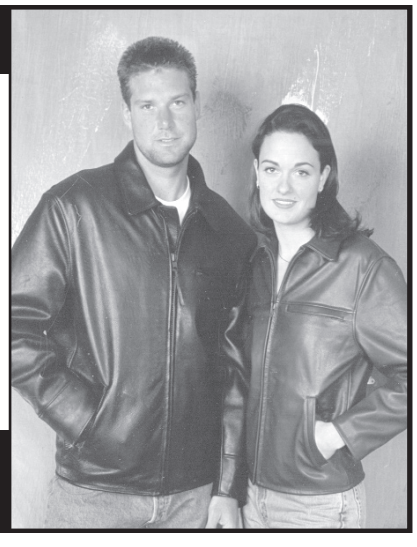
Alameda Municipal Power's Alan Hangar said the annual average of only 25 minutes of outage in that city is due to years of building stability and redundancy into the system.

Santa Clara is by far the most reliable utility company in the area, Owens said, and is often ranked second in the nation. "Our current operating philosophy is to load the system with only half of what it is capable of carrying," he said. "That allows us to switch a customer to another circuit quickly, so we restore their power and make repairs on our time, not their time."

He also noted that the vast majority of Santa Clara's power lines are underground, making them far less susceptible to damage from storms, accidents, and other interference.

CONTINUES ON PAGE 10 ››

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A 2001 study estimates the cost of power disruptions to California businesses is between $11.5 million and $17.8 million annually.

ALERTS

By Cécile Lepage
alerts@sfbg.com

WEDNESDAY, AUGUST 5

Bum's Paradise
For more than 10 years, the Albany landfill, a.k.a. "the Bulb," was home to a diverse and vibrant community of homeless people who were finally evicted. In this 2002 documentary, filmmakers Tomas McCabe and Andrei Rozen let artist Robert "Rabbit" Barringer, poet James "Jimbo the Hobo" Bailey, and their neighbors tell their own story and introduce us to their unique lifestyle.
6 p.m. for potluck, 7:30 p.m. film; donations accepted
Humanist Hall
390 27th St., Oakl.
HumanistHall.org
(510) 681-8699

LGBT: what next?
Activists and political leaders (including Aaron Peskin and Laura Spanjian from the Democratic Central Committee and Andrea Shorter from And Marriage 4 All) discuss next steps in the LGBT equality movement.
5:30 p.m., $15
Commonwealth Club Office
595 Market, second floor, SF
(415) 597-6700

THURSDAY, AUGUST 6

WMD
On the 64th anniversary of the U.S. bombing of Hiroshima, rally to demand a nuclear-free future by 2020. Hear Andrew Lichterman and Marylia Kelley and participate in nonviolent acts of witness.
7:30 a.m.
Livermore Nuclear Weapons Lab
Corner of Vasco and Patterson Pass, Livermore
(925) 443-7148 or (510) 839-5877
trivalleycares.org

Behind Bars Paintings
Antonio Guerrero, one of the Cuban Five political prisoners held in the U.S., is also a painter. Come see his work and hear Pulitzer Prize-winning author Alice Walker read her prologue to the *Letters of Love and Hope*, a compilation of letters between the Cuban Five and their families.
7:30 p.m., $10
La Peña Cultural Center
3102 Shattuck, Berk.
lapena.org
(510) 849-2568



Oakland Critical Mass
While Critical Mass in San Francisco gets a lot of press, Oakland has a ride too. The community bike ride — which promotes and celebrates healthy, human-scale transportation — usually ends up at the First Friday Art Murmur community street party.
5:45 p.m.
BART Station at Frank Ogawa Plaza, Oakl.
Criticalmass.wikia.com/wiki/Oakland,_California

Insights of Life from the Shadows of Death
What can art do for humanity? Has it helped you heal? What are the new visual symbols of nonviolence? The Red Door Gallery and Collective takes on those questions with this new show featuring the work of San Quentin death row artist James P. Anderson.
6 p.m.
416 26th St., Oakl.
(415) 377-4956

SATURDAY, august 8

Massacre in Gatumba
Commemorate the fifth anniversary of the Gatumba massacre, in which 166 Congolese civilians were killed during the raid of their Burundi refugee camp by armed combatants. Hear testimonies and watch a video presentation and a dance performance.
Oakland Main Library
West Auditorium
124 14th St., Oakl.
Survivorsintl.prg
(415) 546-2080 **SFBG**

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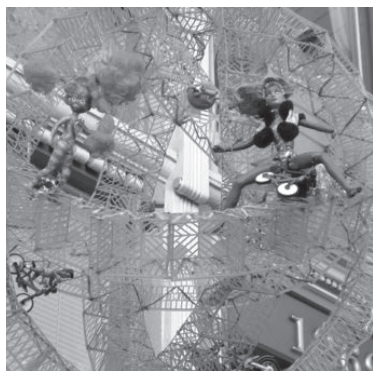
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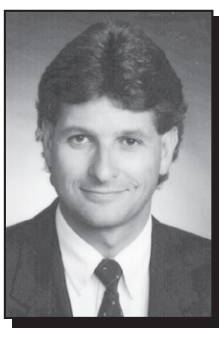
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Tito Gonzales, Faust, live shows and nightlife news



PIXEL VISION
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Claude Sidi, DMD

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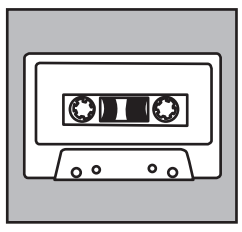
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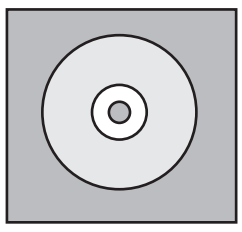
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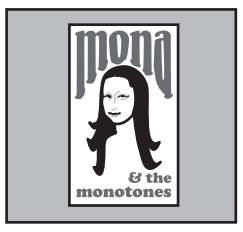
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Blackout CONT.»

Municipal utilities have more freedom than investor-owned companies like PG&E to shift the focus away from profits, revenue, and shareholder returns toward quality and customer satisfaction.

"We are customer-driven," Owens said. "They repeatedly tell us that reliability is the No. 1 priority. The cost of power is second. We have some customers who say they lose $1 million a minute in an outage, and that by far trumps the cost they pay for energy."

THE RIPPLE EFFECT

Business owners don't need studies to tell them they are losing money because of PG&E.

Arienne Landry, owner of Just for You Café in San Francisco's Dogpatch neighborhood, faced a blackout during lunch service at her café several months ago.

"The power was out for four or five hours," she said. "During that time I'm paying people to work, but I can't serve customers without power. I probably lost a couple of grand in sales. It's not a severe loss, but it takes a little while to catch up."

Birbeck of Budget Signs remembers a power disruption that occurred when she was in the middle of two large printing jobs. She and an employee returned to the shop at 10:30 p.m. after a neighbor alerted her that the power had returned. She said they worked through the night to complete the jobs on deadline.

"They were our two largest jobs for our two largest companies at the time," she said. "Both jobs were over $10,000. Potential loss of either or both of these companies would have been disastrous to a small company. I really couldn't even put a price on it."

And the cost of an outage doesn't stop at that initial business. If the power goes out at Birbeck's sign shop and a sign doesn't get finished and a deadline isn't met, Birbeck might lose money or even a client. But that client might have needed that sign for a business event, and that business event may have needed that client ... and the losses can go on and on.

Those ripples are larger and go farther in many high tech industries. Lawson of Silicon Valley Power said that consistent, reliable power is especially important for the high tech firms located in Santa Clara, including Applied Technologies, Inc., McAfee, Inc., and Intel Corp.

"There are some processes that require a 21-day burn in," he said. "If there is a power outage, they have to start all over again. An outage can cause a company to lose market share or dominance or preferred vendor status. It ripples out a long way."

Some companies have such sensitive systems that a drop in voltage for a mere fraction of a second can shut them down and require rebooting.

"Our customers have become power-quality sensitive," Lawson said. "It doesn't take an outage to harm a business. A fault on a transmission line causes the whole system to dip, a voltage dip. If you have a heavy load, it knocks the voltage down for milliseconds. If it drops enough, companies' systems drop out."

State Sen. Mark Leno is intimately familiar with the problem — he owns Budget Signs. And he has called on the California Public Utilities Commission to investigate the problem.

"As a San Francisco small business owner, I am personally aware of the lost business I experience as a result of PG&E's performance failures," Leno said in a press release. A June 18 letter Leno sent to the CPUC noted: "As the commission considers PG&E's request to upgrade its grid, I would ask you to include both an investigation of these problems and PG&E's proposed solutions to them."

Almost a month later Michael R. Peevey, president of the CPUC, responded, arguing that PG&E's reliability rate in 2008 was better in the previous few years. He also pointed out that the utility has a formal process for filing claims and that the commission has no authority over system reliability.

That, Leno said, is unacceptable. "From reading that letter, one would never know that the mission of the California PUC is to be the protector of the ratepayer," he told us. "The ratepayers are being badly served by PG&E and the CPUC."

FILING A CLAIM

In theory, state law requires PG&E to reimburse businesses for losses caused by blackouts. A business owner or manager can find the claim form on PG&E's Web site or can call the claims office. Each case is assigned to one of the 21 claims investigators who cover the utility's service area. With the help of supporting documents, investigators look into the occurrence, determine PG&E's liability and the degree of monetary loss, and compensate the business accordingly. All, according the Web site, within an average of 30 days.

Emily Mitra, owner of Dosa, which operates Indian restaurants in the Mission District and the Fillmore District followed this process — and it wasn't that simple.

On Dec. 18, 2008, a PG&E transformer blew and both locations of Dosa lost power. Mitra had to contend with food spoilage, staff costs, down equipment, lost business, all of which added up to about $12,000.

> "The ratepayers are being badly served by PG&E and the CPUC."
> Sen. Mark Leno

"We filed claims, but it was a long process," she said. "A check came for the Valencia Street location immediately but for the Fillmore location, PG&E didn't even have record of an outage."

After three months of badgering PG&E to no avail, Mitra said she contacted Sup. Ross Mirkarimi's office and the Small Business Commission.

"I was ready to sue them," she said. "I had dozens of witnesses, but that didn't seem to faze them. It could have been a coincidence that they found the data right after we talked to the Small Business Commission. But it was a pretty quick turnaround after that."

A check arrived for the full amount of the claim. But Mitra couldn't claim compensation for the time, energy, and frustration the claims process cost her over its three-month duration.

Birbeck told us PG&E never informed her that there was a formal claims process. "No one ever mentioned a claim to me — that has never been offered at all," she said. That's a common complaint — although the forms are on PG&E's Web site, the utility doesn't widely promote or advertise that fact.

PG&E also asks business owners to provide a slew of paperwork ranging from tax records and bank statements to payroll records, revenue and expense statements, and sales receipts.

"We had to give them a lot of data," Mitra said. Because Dosa's records are mostly digital and automated, supplying them to PG&E was the least of her problems. But, she conceded, "if you don't run your business in a way that keeps all that data, it would be a pain in the ass."

Of course, the claims process does nothing to address issues of reliability. Neither does it guarantee that Mitra's refrigerators won't fail without notice, leaving her without food to serve.

It is, however, another reminder that San Francisco is not being well-served by its private utility monopoly. SFBG

MORE AT SFBG.COM

How to file a loss claim with PG&E

The algae solution

By Gabrielle Poccia

GREEN CITY The San Francisco Bay may soon host a dramatic new environmental project that backers say could solve three problems at once: clean wastewater, remove carbon from the atmosphere, and produce biodiesel fuel. Yet it's gotten remarkably little attention.

"For the most part, people are just ignoring me," says Jonathan Trent, a researcher at NASA Ames Research Center at Moffett Field, who is one of the driving forces behind the project.

The new technology Trent and his colleagues have created is called OMEGA (Offshore Membrane Enclosures for Growing Algae). The idea is to grow large colonies of freshwater algae in what amounts to large plastic bags floating in the bay.

Wastewater from local sewage plants and carbon sequestered from power plants would provide food for the algae, which then produce oxygen and freshwater along with an oil that can be refined into fuel.

The OMEGAs are giant semipermeable membranes; the design allows freshwater in but keeps saltwater out.

Using algae for biofuel isn't new — there are a number of algae farms on land. But they require large amounts of real estate and fresh water and enough electricity to keep the water moving.

In this case, light from the sun provides the energy, and the motion of the waves stirs the algae around.

Trent is looking at ways to collect the freshwater that gets released by the OMEGAs — potentially another major breakthrough for a state desperately short of water.

Trent has shopped his project all over the world and many countries have showed interest, but he believes San Francisco is the perfect fit. "The people of San Francisco really have an enlightened attitude and are aware that something needs to be done to fix the problems we've created," he told us. "It's a great place to demonstrate to the world that this is a feasible technology."

The OMEGA project still faces political hurdles. Trent recently survived an internal audit of the project's effectiveness. And U.S. Rep. Bart Gordon (D-Tenn.) has been critical of federal spending for biofuel projects.

But the scientist isn't discouraged. "Actually I'm glad we have been audited," he said. "I've been able to get attention and show that not only does our system not use water, it actually produces clean water."

On July 29 the project received approval for an $800,000 grant from the California Energy Commission. According to Trent, the approval for the grant was ready for approval months earlier, but Gov. Arnold Schwarzenegger wanted to put it on hold because of the budget crisis.

The CEC grant is coming just in time. A previous grant, from Google, was due to run out at the end of September. "We're optimistic that if people see that the CEC has invested, maybe others will want to invest," Trent said. "But we need more than just financial resources — we need brain power as well. The next step is to find engineers to really make this a workable option."

Trent would like to get a working model up and running within the next 18 months and hopes to see a full-scale operation in place in five years.

San Francisco may be the first city to host OMEGA. San Francisco Public Utilities Commission staffers have met with Trent and are cautiously optimistic. "Although it is just at the preliminary stages of discussion, it doesn't dampen our excitement about the project," said Tyrone Jue, spokesperson for the SFPUC. "We have to know what good we will get out of it and if it is feasible in this area."

Environmentalists caution that it's far from a perfect solution to the planet's problems. Sierra Club staffer John Rizzo notes that "biofuels themselves are not a good solution. It's a good bridge, but they are still burned and create carbons that are bad for the planet." In the short term, however, it sure beats drilling for oil off the California coast. **SFBG**

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- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
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- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle
Starting As Low As $269.95 * BG

*Vans, Mid Engines, 6 & 8 Cylinder Engines aand 4X4's EXTRA. Platinum Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost + Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad. Expires 9/16/09 SFBG
SERVICES SUGGESTED IN THIS SCHEDULE HAVE BEEN DETERMINED BY THE MANUFACTURER'S GENERAL RECOMMENDATIONS AND OUR YEARS OF AUTOMOTIVE EXPERIENCE. THIS MENU MEETS OR EXCEEDS THE MINIMUN SERVICE REQUIRMENTS PUBLISHED IN YOUR OWNERS MANUAL. FOR 2000 AND UP MODELS THE SERVICE REQUIREMENTS AND COST MAY VARY, PLEASE CALL FOR DETAILS.

OIL, LUBE & FILTER
$19.95 * BG
INCLUDES:
- Change Engine Oil & Filter (with Pennzoil 5x30, 10x30 or 20w50-up to 5 quarts)
- Lube Chassis (if applicable) • Check All Fluid Levels
- Check Tire Pressure • Inspect Wiper Blades
Includes Waste Disposal * Most Cars and Light Trucks Synthetic oil, cartridge type filters and some models slightly higher. Plus Tax.
With this ad. Expires 9/16/09 SFBG

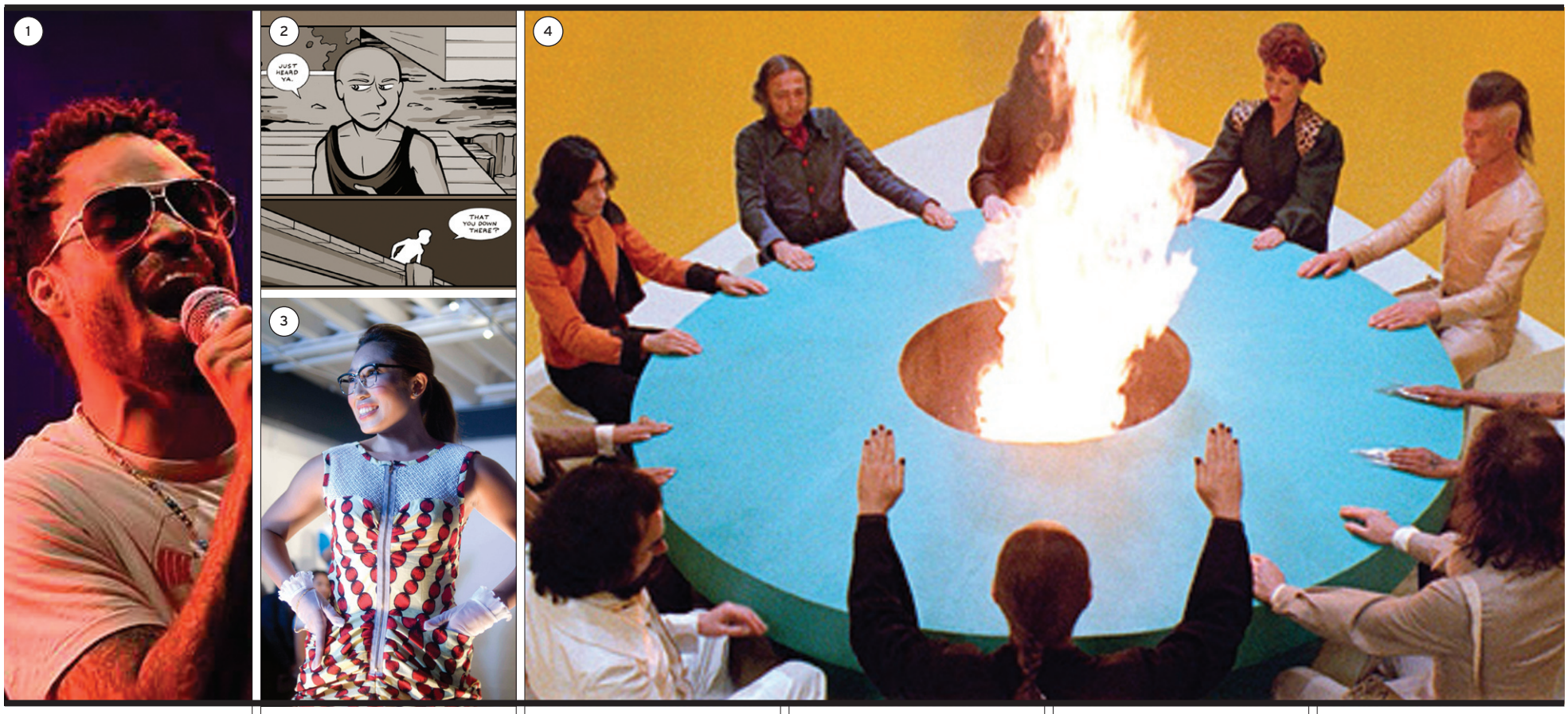
BRAKE SPECIAL
STARTING AS LOW AS
$49.95 * BG
FREE BRAKE INSPECTION
INCLUDES:
- Installing new top quality pads* or shoes • Apply anti-squeak treatment on pads
- Inspect rotors and drums • Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable) • Top off brake fluid
- Adjust parking brake (if needed) • Tire rotation upon request • Road test
*semi-metallic pads extra. Machining rotors or drums extra
Price for your vehicle may vary. Call for details.
With this ad. Expires 9/16/09 SFBG

CLUTCH SPECIAL
STARTING AS LOW AS
$249.95 *
WARRANTY: *1 YEAR 12,000 Miles ON LABOR 2 YEARS 20,000 Miles ON PARTS
FRONT WHEEL DRIVE INCLUDED
INCLUDES
- New pressure plate
- New dutch disk
- New throw-out bearing
- New pilot bearing (if applicable)
- Adjust linkage or cable
- Drain and refill transmission with new fluid
- Inspect Hydraulic System (if applicable)
- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments
*Price shown is for a basic four cylinder American and Import car or light truck.
With this ad. Expires 9/16/09 SFBG

TIMING BELTS
STARTING AS LOW AS
$189.95 * BG
INCLUDES:
- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test
Why You Need To Replace The Timing Belt
Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.
*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details.
Don't Let This Happen To You!
PRE-RUNNING
INTERFERENCE
With this ad. Expires 9/16/09 SFBG

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY
AUG. 5

MUSIC

The Pine Box Boys
Contemporary interest in bluegrass tends towards the genre's more pastoral side — lyrics about dew gathering on an Appalachian morning, set to a mournful fiddle. The Pine Box Boys have taken a different route, focusing their musical talents on the ancient art of the hillbilly murder ballad. Modern punk rhythms propel the group's sinister licks forward like a runaway train (to use a hoary bluegrass image), while band leader the Rev. Lester T. Raww weaves tales of love gone very, very wrong. Something tells me Alan Lomax wouldn't want to touch these sickos with a 10-foot pole. **(Tony Papanikolas)**

With Ha Ha Tonka, Kemo Sabe
8 p.m., $10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THEATER

South Pathetic
"I have always depended on the kindness of strangers."

Do you ever feel like you have multiple personalities, and one of them happens to be Blanche Dubois? Talented comedian and actor Jim David taps into this quandary with an original one-man show about a failed comedian who returns home to put on the worst production of *A Streetcar Named Desire* ever. Playing himself and 10 other parts, David captures the chaos back stage and gives new meaning to "the show must go on." Come see what all the fanfare is about — you'll be sure to scream "Stella!" from the rafters. **(Laura Swanbeck)**

8 p.m. (continues through Aug. 23)
$22–$40
New Conservatory Theatre Center
25 Van Ness, SF
(415) 861-8972
www.nctsf.org

MUSIC

Softserve, Sabertooth Cavity, and the Free Pop Arkestra
Evoking the legend of Sun Ra is a risky move, especially for an ostensible rock band. Sabertooth Cavity and the Free Pop Arkestra definitely owes some debt to the celestial jazz weirdo's vision, but keeps its sound rooted in good old-fashioned garage band racket. The band's best material takes funkified rock riffs and twists them past the point of recognition, like a Minutemen record filtered through acid jazz sensibilities. Headliner Softserve deals in the kind of psychedelic beats that should perfectly compliment the opening act's dizzying energy. **(Papanikolas)**

9:00 p.m., $6, 21 and over
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

LIT/VISUAL ART

"Word"
Artists like Raymond Pettibon, Giovanni Singleton, and Glenn Ligon have proven that there is room in the art world for us writers. Still, the written word tends to get the short end of the stick. Danielle Steel (yes, that one) helps further our literary cause at Andrea Schwartz Gallery with "Word," a group exhibition that includes contributions from Cara Barer, Patrick, Mitch Jones, Sofia Harrison, and Wendy Robushi. "[We have] sought out artwork that includes text in the body of the work," Steel's notes regarding the show explain. It's a novel concept. Get it? **(D. Scot Miller)**

5:30–7:30 p.m. (continues through Aug. 28)
Andrea Schwartz Gallery
525 2nd St, SF
(415) 495-2090
www.asgallery.com

THURSDAY
AUG. 6

COMEDY

Richard Lewis
Once called the "Franz Kafka of modern-day comedy" by Mel Brooks, Richard Lewis has built his career as a walking bundle of neuroses, most recently as Larry David's tormented friend on *Curb Your Enthusiasm*. While he endeared himself to Brooks fanatics as the hysterical Prince John to Roger Rees' Sheriff of Rottingham in *Robin Hood: Men in Tights* (1993), he will always be the king of stand-up comedy thanks to his freewheeling riffs and tantalizing stream-of-consciousness observations. Equal parts Lenny Bruce and Woody Allen, Lewis transforms therapy into sidesplitting laughs on his "Misery Loves Company" tour. **(Swanbeck)**

8 p.m. (continues through Sun/9)
$23.50–$25.50
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbscomedy.com

FRIDAY
AUG. 7

EVENT/FILM

"Cut and Run: Something to Offend Everyone"
I like my spunky lady rebels — especially when their weapons of choice are a projector and a collection of experimental films, and their victims are unsuspecting riders on Muni. For one evening, local filmmakers Brenda Contreras and Mallary Abel will randomly board Muni metro lines N, L, and J to show films that (fingers crossed) will surprise, shock, and take their viewers out of their comfort zone. The films, which run anywhere from 30 seconds to 17 minutes, explore themes such as feminism, antiwar, and spirituality. The San Francisco guerilla-type show is just one stop of the West Coast tour, which ends in Santa Barbara later this month. **(Victoria Nguyen)**

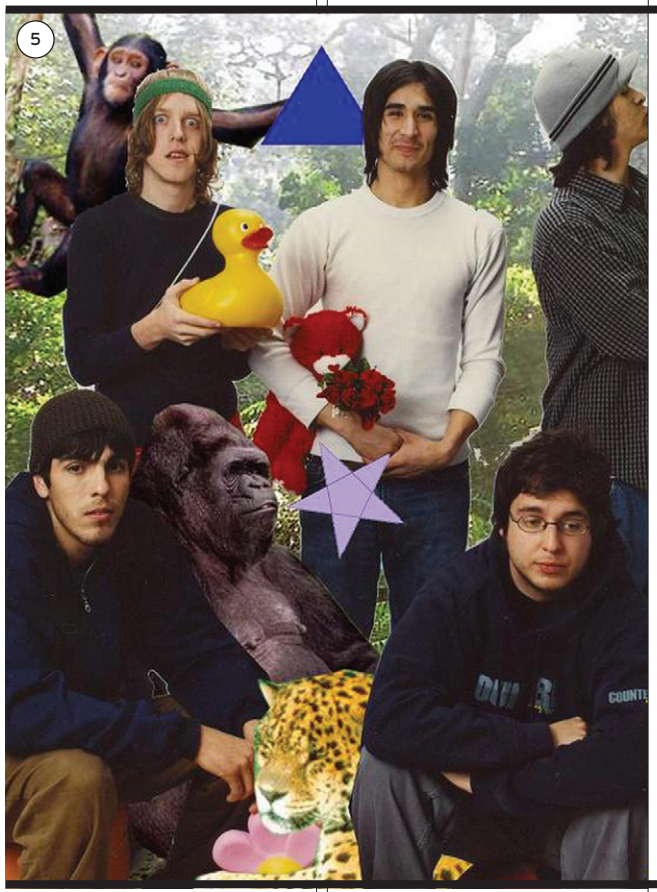
5 p.m.–9 p.m., free
Muni Metro lines N, L, J, SF
www.cutandruntour.wordpress.com

MUSIC

Dwele
Detroit-born singer and producer Dwele has continued to impress since his breakout moment singing the hook for Slum Village's sleek 2002 single "Tainted." With three full-length efforts under his belt, including last year's successful negotiation with adulthood *Sketches of a Man* (Koch), his talent allows modern R&B to evolve. His albums read like noir stories in which ego, passion, and commitment go to battle. Sultry vocals voyage from love lost to the temptations of money and tales of sexual seduction. As much informed by vintage soul as hip-hop's full bodied percussion, Dwele's arrangements and singing are fresh and inspired. **(Michael Krimper)**

8 and 10 p.m. (continues through Sun/9)
$28
Yoshi's Oakland
510 Embarcadero West, Oak.
(510) 238-9200
www.yoshis.com

Do you ever feel like you have multiple personalities, and one of them happens to be Blanche Dubois?





(1) Bilal (see Sat/8); (2) panels from *Templar, Arizona* by C. Spike Trotman (see Sat/8); (3) fashions from "APAture Runway III" (see Sat/8); (4) still from Alejandro Jodorowsky's *The Holy Mountain* (see Tues/11); (5) Sabertooth Cavity and the Free Pop Arkestra (see Wed/5); (6) Stars and Garters Theatre says cheese (see Sun/9).

"APATURE RUNWAY III" PHOTO BY JAY JAO/MOCHAMONKEY; STARS AND GARTERS THEATRE PHOTO BY EVA KOLENKO

SATURDAY
AUG. 8

VISUAL ART

"Monsters of Webcomics"
When putting together the lineup for the latest Cartoon Art Museum exhibit, curator Andrew Farago imagined he was a Monsters of Rock concert organizer: he wanted to compile the coolest, most exciting, and mind-blowing artists he could fit under one roof. And he succeeded. The opening of "Monsters of Webcomics" brings with it nine of the most diverse Webcomics, along with a virtual gallery of at least 50 other artists. The selection includes long-form adventure comics such as Phil and Kaja Folglio's *Girl Genius*, Jenn Manley Lee's sci-fi graphic novel *Dicebox*, and one of the first Webcomics, Jesse Reklaw's *Slow Wave*. **(Nguyen)**

11 a.m.–5 p.m. (continues through Dec. 6)
$2–$6
Cartoon Art Museum
655 Mission, SF
(415) 227-8666
www.cartoonart.org

MUSIC

Bilal, Leela James
We're currently riding the loudest throwback soul movement felt since the heyday of the Soulquarians. And even if that loosely knit music collective hasn't released jams in quite some time, a penchant for offbeat rhythms and spiritual vigor lives on in the groove-driven jazz of Bilal. In the early 2000s, Bilal perfected his sweet molasses flow over the late J Dilla's dusty dissonance and Dr. Dre's clean-hitting funk. He now boasts one of the most versatile, heartfelt voices in the game. Another soul impresario, the Los Angeles-born singer and songwriter Leela James, crafts a refined old school sound. She models her production after James Brown and Aretha Franklin, among many soul power giants. **(Krimper)**

With Anthony David
8 p.m., $30
Regency Ballroom
1290 Sutter, SF
(415) 673-5716
www.regencycentersf.com

EVENT

APAture Runway III
Oh, I can't even tell you how excited I was when Vietnamese Texan Chloe Dao won season two of *Project Runway*. It may sound silly, but as an Asian American, I'm always rooting for "one of us" to make it — especially in areas where we're underrepresented (see: print media, television, the arts). That's why events like APAture Runway III, which showcases 10 up-and-coming Asian American designers, make me feel all warm and gooey inside. This year's featured designer is L.A.-based the Battalion, whose ecofriendly styles have graced the likes of Maggie Gyllenhaal and Ashley Olsen. A silent and live auction follows the show, with proceeds benefitting next month's APAture arts festival. **(Nguyen)**

7:30–10:30 p.m., $10–$20 sliding scale
SOMArts Cultural Center
934 Brannan, SF
(415) 503-0520
www.kearnystreet.org

SUNDAY
AUG. 9

EVENT/MUSIC

KUSF Rock 'n' Swap
Invisible airwaves crackle with life, bright antennae bristle with the energy! For many devotees to the medium, Neil Peart's lyrics ring especially true, but even if you don't find yourself as moved by the, ahem, spirit of the radio as Rush's drummer, there's still fun to be had at KUSF's famed Rock 'n' Swap. Not just for the obsessive vinyl hunter, the Rock 'n' Swap promises a sizeable cache of CDs, DVDs, posters, and other music geek miscellanea. Plus, it's for a good cause — proceeds go to support KUSF 90.3FM. **(Papanikolas)**

6 a.m.–3 p.m. $3 admission, USF students free ($20 for 6–10 a.m. early bird special with coffee and bagels)
McLaren Hall, USF campus
2130 Fulton, SF.
www.kusf.org/rocknswap

PERFORMANCE

Hello, Folly! Revue
Why spend Sunday night dreading Monday morning? Amnesia will help you forget! Amnesia the *bar*, that is, venue for the jolly Hello, Folly! Revue, a vaudeville shindig and dance party that promises to jam the joint with colorful characters, including host and comedic crooner Jesse Roadkill. Performers include physical comedian Vladimir Levitansky; the shimmy-shakin' Cheese Puffs (whose numbers include the *Guardian*'s Molly Freedenberg), devotees of lounge singer Richard Cheese; punky showgirls the Bombshells; a couple of acts from old-timey specialists Stars and Garters Theatre Company (could be anything from burlesque to bug-eating); and more. End the night in full-tilt boogie with electronic act Materialized and folk-rockers One Fell Stoop. **(Cheryl Eddy)**

8 p.m., $7
Amnesia
853 Valencia, SF
(415) 970-0012
www.amnesiathebar.com

TUESDAY
AUG. 11

FILM

924 Gilman Free Movie Night: *The Holy Mountain*
Even 10 years ago, it would be hard to imagine the punk chapel that is 924 Gilman Street allowing something as hippie-ish or at least hippie era as Alejandro Jodorowsky's 1973 film *The Holy Mountain* through its front door. But time works in ways that are just as mysterious as the metaphysical forces at play in Jodorowsky's René Daumal-inspired follow-up to the 1970 midnight movie hit *El Topo*. Now the freakery of the director's vision, and his production methods — funding by John and Yoko, dosing the actors with psilocybin for one key scene — seem very D.I.Y. and relatively punk. Not to mention that there's a record label called Holy Mountain. It wouldn't be a Jodorowsky movie without a footless, handless dwarf character. **(Johnny Ray Huston)**

7:30 p.m., free
924 Gilman Street
924 Gilman, Berk.
(510) 525-9926
www.924gilman.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

See here now: the *Guardian's* third annual Bay Area photography issue

This is the third year of the *Guardian*'s photography issue, and fittingly, three themes or commonalities are at the forefront.

First, there is an emphasis on urban landscape or place — while we've always only showcased work by Bay Area artists, this year a number of photographs overtly consider specific settings in SF and surrounding areas as part of their subject matter. Or, in the case of John Chiara and Aaron Rosenstreich, their chief subject.

Second, this issue often — though not always — looks like trans or queer spirit. Molly Decoudreaux, Jack Fulton, Katy Grannan and Josh Kirschenbaum all capture moments in the neverending gender play that is San Francisco life. The vast breadth and wildly different shadings of their collective vision is itself quite different from the East Coast trans visions of Diane Arbus and, later, the "Boston School" (David Armstrong, Nan Goldin, and the under-known Mark Morrisroe).

Third, there is a tension between now and then, thanks to a 1968 photo by Fulton, a contribution from archivist Robert Flynn Johnson, and the issue's more contemporary looks at local faces and places.

To borrow a phrase from SF Camerawork curator Chuck Mobley — who remodeled it from documentary filmmaker Thom Andersen, who in turn took it from porn director Fred Halsted — in the images that follow, San Francisco plays itself. It's a great performance. **(Johnny Ray Huston)**

SERGIO DE LA TORRE

TITLE *Waiting for Olafur Eliasson* (from "Drivers"), 2009

BACKGROUND The idea is to photograph a series of limousine service drivers at different international airports. In front of the camera, a driver patiently waits with a sign in hand for an artist that will never arrive. The artists include Gabriel Orozco, Olafur Eliasson, and Francis Alÿs, among others. The artists' names are selected based on their international presence within contemporary art spaces including museums, galleries, publications, and art events over the last nine years.

The process involves hiring a limousine driver to go to the airport and pick up a given artist. Drivers are expected to arrive five minutes before the arrival and wait for 10 minutes. These photos are not staged. The driver is real and he believes the artist he is waiting for will likely arrive, like in *Waiting for Godot* where two tramps wait by a sickly-looking tree for the arrival of M. Godot. The tramps quarrel, make up, contemplate suicide, try to sleep, eat a carrot, and gnaw on some chicken bones. Between the first and second day, the tree has sprouted a few leaves.

SHOW "An Autobiography of the Bay Area, Parts 1 and 2," Sept. 1 through Oct. 31. SF Camerawork, 657 Mission, second floor, SF. (415) 512-2020. www.sfcamerawork.org.

WEB www.maquilopolis.com





JOHN CHIARA

TITLE *Bowdoin at Harkness*, 2008

BACKGROUND I photograph cityscapes in a process that is part photography, part event, and part sculpture — an undertaking in apparatus and patience. Many times this process involves composing pictures from the inside of a large hand-built camera that is mounted on a flatbed trailer and produces large scale, one-of-a-kind, positive exposures.

SHOUT OUTS Artists I have worked with and those who have been inspirational are Jean Graf, P.K. Steffen, Michael Ninnan Hermann, Sue Ciriclio, Linda Flemming, Jim Goldberg, Stephen Goldstein, Larry Sultan, Richard Misrach, Marco Breuer, and Muriel Maffre .

SHOW "An Autobiography of the Bay Area, Parts 1 and 2," Sept. 1 through Oct. 31. SF Camerawork, 657 Mission, second floor, SF. (415) 512-2020. www.sfcamerawork.org.

WEB www.lightdark.com

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MOLLY DECOUDREAUX

TITLE *Go-Go Outfit, Lamp, and Heels (Mica Phelan)*, 2008

BACKGROUND This is from "The Creatives: Daytime Portraits From a Queer Nightlife," a series of portraits of San Francisco's DJs and drag queens in their personal spaces. Mica Phelan, a.k.a. "VivvyAnne ForeverMore," is the creator of Tiara Sensation and Beast clubs and the designer behind House of Horseface, as well as a method go-go dance master.

SHOWS "The Creatives," Sept. 15 through Oct. 15. The Seventh Heart, 1592 Market, SF. (415) 431-1755, www.myspace.com/theseventhheart.

WEB www.mollydecoudreaux.com

ROBERT FLYNN JOHNSON

TITLE "Buddha Pests"

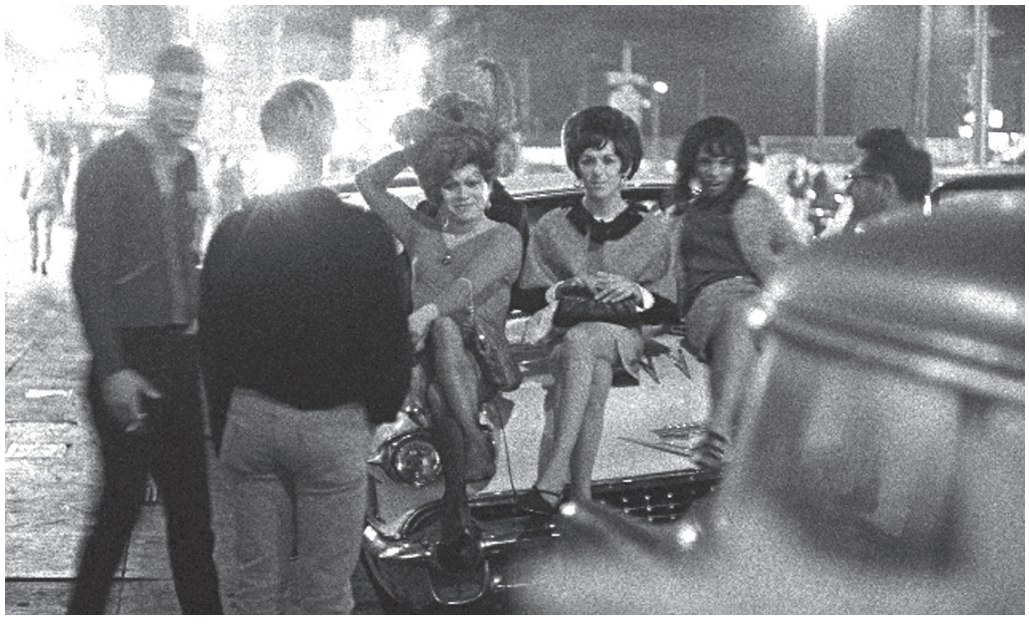
BACKGROUND In this anonymous photograph, Bohemian Club members somewhat irreverently sit in the hands of a 70-foot plaster replica of the Daibutsu of Kamakura, Japan that was made for the "Buddha Jinx" of 1892 in Muir Woods. The next year, the Bohemian Grove was permanently relocated north to Monte Rio.

MONOGRAPHS *Anonymous: Enigmatic Images From Unknown Photographers* (Thames and Hudson) and *The Face in the Lens* (University of California, 208 pages, $45).

SHOW "Hunters and Gatherers: Photographs from the Private Collection of Robert Flynn Johnson," through Aug. 29. Modernism Gallery, 685 Market, SF. (415) 541-0425, www.modernisminc.com

WEB flynnjohnson@gmail.com





JACK FULTON

TITLE *Three on a Cadillac* (from the portfolio "Nellie's (K)night: Black and White Photographs From Halloween 1968, the Tenderloin, San Francisco, CA")

BACKGROUND The prelude to this is Martin Luther King's death in April, and Mario Savio's defiance at University of California Berkeley in 1964. It is ALL about freedom of being who you are and being appreciated for that. In 1968, when these photographers were made, the only night a man could "legally" dress as a woman in public places was on Halloween. In the then-Tenderloin, the baths were open and fun was everywhere with the police supporting the whole thing.

SHOUT OUTS Thank you to Brennan and Don Guynes

SHOW "New Works by Togonon Gallery Photographers," Nov. 5 through Dec. 5. Togonon Gallery, 77 Geary, second floor, SF. (415) 398-5572.

WEB www.jackfulton.net
www.togononongallery.com

Saved!

Take Me to the River searches the strange depths of full immersion baptism in song and image

By Max Goldberg
a&eletters@sfbg.com

PHOTO ISSUE *Take Me to the River* (Dust-to-Digital, 96 pages, $32.50) is an eccentric archive, under the same bewildering sign as Harry Smith's epochal *Anthology of American Folk Music* (1952). It comprises both a book (75 sepia plates of full immersion baptism scenes performed in nature) and accompanying CD in the same vein as Dust-to-Digital's earlier ark of covenants, *Goodbye, Babylon* (2003). But the beautifully reproduced photographs are what make it worthwhile.

They were made at a time when photography was reserved for occasion (one shudders to think of the contemporaneous rage for photographs of lynching scenes). A photograph, like a baptism, was something you dressed up for. In many images here, figures stare down the camera, distracted from the spectacle at hand. One atypical shot looks as if it was snapped under cover of trees: we peer through shrubs at a minister and convert, rippling the water alone.

There is always a danger of mystifying the past with ephemeral evidence this gorgeous, but it would be foolhardy to think the invocatory power of these photographs is purely the invention of contemporary eyes — if anything, the images restore the spiritual sense in which photography is called a *medium*. The believers are transfigured by God's light, the photograph by the world's.

The cameraperson typically shoots from an opposite bank, offering a broad scene. Crowds are in the dozens, if not hundreds, draping bridges and packing every jut of land. The principle pictorial advantage of this framing is the emphasis it places on the water's reflection. The reverse image coasting the water's surface rhymes with the one produced by the camera's lens. More immediately, this reflection gives the impression of ghosts. In his introduction, Luc Sante makes the point that many of these sites were so used for generations, and therefore "accrued layers of association and sentiment." Ghosts were to be expected.

Because the scope of the photographs frequently exceed the camera's depth of field, surrounding space buckles to the distant baptism's sharp focus. Time itself seems to bend around this point of clarity and calm. The person being baptized is most deeply submerged, making their reflections the clearest ones. Much of what the photographs communicate, then, is the way these baptisms were both public events and private passages. The individual is simultaneously a part of and apart from the community, in the same way death is to life.



God's eye view?: The archival project *Take Me to the River* is a baptism in sight and sound.

Nearly all those pictured in *Take Me to the River* have since crossed to the other side — the passage of time is there in the splotches and creases. The poignancy of these imperfections is that they remind us that the photographs belonged to people, as mementos. In one, a pen marking indicates one of many figures in the water — someone's relation. Beauty balancing the ordinary and sublime is a strange gift indeed. The wonder isn't that these photographs survived, but that they existed in the first place. **SFBG**









Post-human: Photographs by (left to right) Jerry Burchard, Lucy Goodhart, Doug Hall, and Ken Botto.

On location

Humans become afterthoughts in three photo-oriented exhibitions

By Ari Messer
a&eletters@sfbg.com

PHOTO ISSUE The ghost of Cindy Sherman is everywhere these days. In *Untitled Film Stills* (1977 onward), Sherman pictured archetypal B-movie versions of herself in emotionally-charged fake film stills. The project remains a salient commentary on self-imagining and imposed, gendered narratives. Yet Sherman's influence can be seen most dramatically these days in photos where people are simply afterthoughts, either insulated or not present at all. Accessible digital video technologies have partially relieved photographs of the burden of "truth." Built and destructed environments are revealed as character actors and elegiac voyeurs.

This is felt even at current exhibitions of work from past decades, pictures that used to mean something quite different. Jerry Burchard's nocturnal shots have long offered commentary on the medium's innate capacity for revelation. But seeing them alongside Debbie Fleming Caffery's knowing depictions of Mexican prostitutes and Linda Foard Roberts's oval photos of almost-knowable materials at Robert Koch Gallery, they abandon a previous film-narrative sensibility (the blurry shots akin to 1970s horror film aesthetics, the celestial long exposures like being at the drive-in) and move closer to the subjects themselves: the game-like design of a park in Morocco, the cleavage of skeletal trees. What was caricatured emotionality for Sherman is silent theatricality for Burchard, the black-box-theatre intimacy of it all. His *Casablanca, Morocco* (1973-76) doesn't demand that you want to know what it's portraying. I initially saw the white streak as a mattress, something angelic and domestic that would be at home in a Tony Kushner play, but I was ultimately content with the mystery.

Nearby at Rena Bransten Gallery, photographs in the group show "Decline and Fall" move the empty stage further into ghostliness. Doug Hall's *Helena, Wife of Constantine, Museo Capitalino, Rome* (1996/97) reads like Thomas Struth having an exorcism. Light speaks first, statues second. Light holds court. The oval molding appears flattened, invoking airport baggage carts. Next to Hall's in-transit humans, Candida Höfer's 2004 depiction of frozen palatial elegance and Martin Klimas' 2003 picture of shattering ceramics against a white background appear increasingly compassionate.

For the San Francisco Arts Commission and PhotoAlliance's "10 x 10 x 10" at City Hall, 10 local curators invited 10 photographers to submit 10 works each. Stacen Berg chose John Harding for his careful compositions of people who are "entirely distanced from their public environment." In one hallway,

▸ 10 X 10 X 10

Through Sept. 18
www.sfacgallery.org

▸ DECLINE AND FALL

Through Sat/8
www.renabranstengallery.com

▸ JERRY BURCHARD, DEBBIE FLEMING CAFFERY, AND LINDA FOARD ROBERTS

Through Aug. 22
www.kochgallery.com

Harding's analog captures of San Francisco street scenes face off with the late Ken Botto's urban shots, constructed from miniatures and morphs. It's as if the buildings and slabs, not the people, are shooting the movies of our lives. Heather Snider chose *Solstice Fires*, Lucy Goodhart's "reverential but not sentimental" pictures of last summer's Big Sur fires. In dialogue with Jesse Schlesinger's varied but participatory outdoor exposures, picked by Joyce Grimm, and Chris McCaw's stunning paper negatives, chosen by Linda Connor, Goodhart's photographs speak to a world that is listening even when no one is there. **SFBG**

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8/7 Lavay Smith
8/8 Rod Piazza
8/9 Watermelon Slim
8/10 Eric Sardinas
8/11 Savoy Brown
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ROCKY MCCORKLE

TITLE *Wishing Well* (from "You and Me On A Sunny Day," 2007)

BACKGROUND For the past few years, I have been constructing a silent film narrating the internal discourse of an elderly woman in today's pervasively influential world. Through a sequence of stills, "You and Me On A Sunny Day" explores the impact that film and fictional media has on her way of life.

SHOUT OUTS Special thanks to Gilda Todar for her extraordinary acting and dedication. We've taken photographs for this project nearly every Sunday since 2007.

AWARD McCorkle is one of the winners of Flash Forward, the Magenta Foundation's annual international competition for emerging photographers. A book launch will be held at Lenox Contemporary in Toronto, Canada, in October.

WEB www.rockymccorkle.com

JAMES CHIANG

TITLE *Untitled*

BACKGROUND This image is from a recent collaboration with the kind folks of the San Francisco Food Bank.

SHOUT OUTS Josh Kirschenbaum's work has always been my primary source of photographic inspiration. Special thanks to the Academy of Art Photo Department, and the wonderfully talented students there for allowing the exigency of my work to expand beyond just the printed medium.

WEB www.jameschiang.com





AARON ROSENSTREICH

TITLE *Illinois Street, San Francisco* (from *Ocular Landscape*), 2007

BACKGROUND This is an image taken from my studio window near the Mirant power plant. In that particular moment the sky was extraordinarily apocalyptic. This image is part of a series of constructed landscapes in the San Francisco Bay Area.

SHOUT OUTS Eugene Atget, William Christenberry, vernacular landscape photographs, neighborhood histories, urban planning

SHOW "PastForward: The 25th Anniversary Exhibition," through Aug. 29. The LAB, 2948 16th St., SF. (415) 864-8855, www.thelab.org www.thelab.org

WEB www.aaronrosenstreich.com

COURTESY OF KATY GRANNAN AND FRAENKEL GALLERY



KATY GRANNAN

TITLE

Nicole, Potrero Hill (from "The Westerns"), 2006

BACKGROUND

This is from a series that considers the American West as a literal and metaphorical backdrop while depicting "new pioneers" Gail, Dale, and Nicole. It contemplates the West as a mythical destination promising individual liberty and reinvention, and as a real geographical end-point or horizon where sunshine illuminates the abject and the joyful in equal measure.

SHOW

"Stars!" group show through Aug. 28. Salon Freeman 94, 1 Freeman Alley, N.Y. (212) 529-7400. www.salon94.com

WEB

www.fraenkelgallery.com
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JOSH KIRSCHENBAUM

TITLE
Untitled, 2004-07

BACKGROUND
These photographs are part of a new book, *Grace and Her Friends*, a portrait of 10 transsexual prostitutes living in San Francisco's Polk Street neighborhood. The photos and accompanying oral histories were collected between 2004 and 2007.

SHOUT OUTS
I'm grateful to Irving, Sam, and James for making me pick up a camera for the first time in 15 years.

SHOW
There is no current show planned. We're looking for a publisher.

WEB
www.joshkirschenbaum.org









Hex appeal

CULT MOVIES ONLINE

I remember sitting on the floor of a scrappy Las Vegas hotel room, my five-year-old eyes glued to the television. A fuzzy film played from a far-gone era, filled with uncensored violence, sex, and drugged out debauchery. I was horrified, but possessed euphorically by that horror, unable to turn away from the moving screen. To this day I am still looking for that movie's title. And nearly every film freak who shares a similar story of initiation still seeks out some unknown title. But lucky for us weirdos, the San Francisco collective Cosmic Hex is committed to finding, archiving, and digitally preserving just those forgotten treasures of underground exploitation film.

"We just have fun with the whole underground, sort of lost exploitation movie scene," says Dan Simpson, head organizer of the Cosmic Hex Internet archive. Together with fellow aficionados Scott Moffett and Serge Vladimiroff, Simpson started the digital archive six years ago initially as a way to show the collective's giant stockpile of 16mm and 35mm films. But the costs of such a feat grew exponentially, and so the project veered instead to the whimsical. "We got to the point where we pay the bills and we do whatever we want. I get to explore my id and go down whatever avenues open up to me that week," Simpson explains. His id currently spirals him into '70s made-for-television bizarrities like the Western/satanic cult mashup, *Black Noon* (1971). But Simpson also enjoys fulfilling requests, no matter their obscurity. A film with a single VHS release that died with the mom and pop stores? Only eight copies in the world? The *Citizen Kane* of "asteroid possessed bulldozer films," *Killdozer* (1974)? Simpson is game for the challenge.



For a mere $3.95, *Castle of the Creeping Flesh* (1968) is available for your viewing pleasure.

Besides building their growing digital archive of nearly 300 films, Cosmic Hex also screens some select 16mm choices in its clubhouse speakeasy, the Vortex Room (1082 Howard, SF; www.myspace.com/thevortexroom). The terrestrial SoMa location transports visitors into a whole 'nother world of the *weird*, showcasing some of the finest trash and psychedelic madness ever captured on reel. August's calendar totes the classic psycho-thriller *Race With The Devil* (1975) and the enigmatic *Divine Emanuelle Love Cult* (1983) among many other juicy titles. "Somebody has to take charge and make this stuff available, or it never will," Simpson says. "And it will end up burning in some vault at some point and never be seen again." But these films do not engage strictly on an ironic or nostalgic level. Many of them genuinely hold up as quality pieces of work. "I end up finding more genius in some of these films that people would write off without even watching the first 10 minutes," Simpson insists. "The trashier, the weirder, the better it is." **(Michael Krimper)**

www.cosmichex.com

THE MIX

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(2) Drinkin' tallboys in Dolores Park

(3) Drag queen tricycle race, Miss $1.98 Pageant, End Up

(4) *Nazi Literature in the Americas* by Robert Bolano

(5) Society, Etiquette Lounge

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music

All hail the lords of drift and discovery (from left): meditative wizard J.D. Emmanuel, French innovator and visual artist Bernard Szajner, Austrian man-behind-Monoton Konrad Becker, and ill-fated synth prince Riechmann.



Lords of drift and discovery

Five artists who have charted new electronic realms

The drift. In 2006, Scott Walker used that phrase as an album title. It's an apt tag for music of the electronic and digital eras. As inferred by another idisoyncratic singer and surfer of the vanguard, Chelonis R. Jones, electronic sound is dislocated sound. And only through its drift — the drift — does one happen upon a discovery.

Here are some lords of drift and discovery. These five electronic musicians are innovators, even inventors. They've been around for decades, but like soundwaves echoing back from an unimaginable reaches, their older recordings are returning to reach new listeners. Monoton is a Kraftwerk the masses don't know about. The meditative sounds of J.D. Emmanuel are inspiring musicians who weren't even born when he was creating tape loops. Time is only just now catching up with Bernard Szajner's conceptual and compositional talent. Cluster continues to unite and fragment in studios and on stereos and stages. And like a ghost from a pop memory that never quite formed, Riechmann floats into this past-haunted present moment to deliver a chilly kiss.

The drift? Catch it. **(Johnny Ray Huston)**

MONOTON

Modern music has its share of accidental holy grails — the heretofore-undiscovered missing artistic link; the crate-digger's trade secret; the record that launched a thousand unknowing imitators. Somehow these records make the most overworked clichés seem like fresh descriptors. So I am willing to stand by my hyperbolic claim that the records Austrian multimedia theorist, researcher, and artist Konrad Becker released in the early 1980s as Monoton are some of the best electronic music albums you've probably never heard.

Such was the consensus of British canon-building screed *The Wire* almost 10 years ago when they nominated Monoton's 1982 limited release album *Monotonprodukt 07* as one of its "100 records that set the world on fire (when no one was listening)." Now, thanks to a steady stream of reissues on Canadian experimental electronic imprint Oral — starting with *Monotonprodukt 07* in 2003 — it is easier to hear why.

Like the glistening streets in a film noir, there is an aura of mystery — even menace — to the song-sketches Becker crafts from his relatively simple palette of dubbed-out drum machines, five note arpegiated bass lines, and reedy synth drones, all slicked with reverb. Monoton's sound is wholly self-contained, yet it is not hard to hear strains of electronic music's divergent future paths — Basic Channel's heroin techno, Raster Norton's tonal asceticism, Pole's digital dub washes — even as it slips in air kisses to contemporaries like Throbbing Gristle, Cluster, and Brian Eno.

As with many other great musical experiments, Monoton was born from frustration: "Nobody else was doing this kind of thing," Becker explains via e-mail, "So if I wanted to spin something like that on a record player, I would have to do it myself." Working with admittedly "low-end equipment" — borrowed synths and a 4-track — Becker started making music that was "not 'composed,' but deciphered from nature, like Fibonacci numbers, pi, Feigenbaum, etc. [These are] embedded physical or natural constants with values and proportions that can be expressed in frequencies." The titles of many Monoton tracks ("Soundsequence," "Squared Roots", "p") are matter-of-fact explanations for their stochastic origins.

But the records were only one part of Becker's larger project researching synesthetic experiences and the psychoacoustic properties of music. He's put together several site-specific multimedia installations in spaces like underground medieval chapels and blackened tunnels covered in fluorescent paint. It's a testament to his preternaturally prescient aesthetic that his decades-old comments about "building acoustic spaces" and "treating sound in an architectural way" could have been pulled from any number of recent interviews with drone-metal act Sunn O))).

Becker's tireless curiosity continues to yield interdisciplinary projects that look and listen to the future. As the current director of the Orwellian-sounding "cultural intelligence providers" Institute for New Culture Technologies and the World-Information Institute, he has less time for sound-based performances. But the remastering and reissuing of his early, quietly pioneering musical work ensures that Monoton will keep setting the world ablaze, one listener at a time. **(Matt Sussman)**

J.D. EMMANUEL

Over the course of 40 years, the sun has risen and set and risen again within the music of J.D. Emmanuel. "I was talking to a buddy before Christmas," the man says on the phone from Houston, where he lives. "I realized that I started making music in August of 1979, and my last piece of music that I ever created was in August of 1999. I don't know why there is a 20-year cycle."

Now, in August 2009, adventurous listeners can bask in the slo-mo beauty and consistent warmth of *Solid Dawn: Electronic Works 1979-1982* (Kvist), a collection of Emmanuel tracks accompanied by gorgeous sunrise and sunset photos, another one of his specialties. Over the course of a few decades, customer service workshop gigs kept Emmanuel on the road and in the air — he estimates he has logged 1.5 million miles. "If I was seated by a window, I'd take out my camera and see if I could find something fun," he says, with characteristic lack of pretense. "I was very fortunate to see a lot of beautiful things from six, seven, (laughs) eight miles high."

And we are fortunate that he took pictures, and even more lucky that he's created the sonic equivalent of natural wonders — songs like *Solid Dawn*'s "Sunrise Over Galveston Bay," a water-swept and windblown chime dream that makes reference to Emmanuel's childhood surroundings in its title. Personal and universal wonder is at the core of Emmenuel's meditative outlook. "For whatever reason, when I was a little kid, around eight or nine, I discovered how fun it was to pout myself into an altered or dream state," he remembers. "I would go into my grandmother's bedroom, close the curtains to make the room as dark as possible, turn on the air

conditioner and just lay down. I'd take these one hour naps that were just delightful — little trips."

The second sunrise of Emmenuel's musical career began when his second LP and favorite recording, 1982's *Wizards,* was reissued a few years ago. It's already out of print and rare once again, but *Solid Dawn* offers more than a glimmer of its powerfully elemental and yet understated pull, a magnetism that has influenced the sound of recent artists such as White Rainbow. The ingredients can be reduced to instrumental gear: a Crumar Traveler 1 organ, an Echoplex, a Pro-One and Yamaha K-20 synthesizers, and a Tascam 40-4 reel deck. They can be traced to influences ranging from "Gomper" off the Rolling Stones' *Their Satanic Majesties Request* (Decca, 1967) to Roedelius and Tangerine Dream tracks heard on a radio show by Houston radio DJ Margie Glaser. But ultimately, the source is Emmanuel. His music has a unique sense of being. It's also warmer than German electronic music of the era. Must be that Texas sun. **(Johnny Ray Huston)**

BERNARD SZAJNER

Somewhere between Brian Eno and Marcel Duchamp rests Bernard Szajner (pronounced s*hy-nerr*). The elusive French electronic sound innovator and visual artist has always been living in the future. After creating a *Syeringe* or laser harp (an instrument where light triggers sound) in the 1970s, he put out five albums between 1979 and 1983, then left the music scene unexpectedly. Now two of those albums — 1980's *Some Deaths Take Forever* and 1981's *Superficial Music* — have been digitally remastered and reissued (with bonus tracks) by James Nice's legendary U.K.-based label, LTM Recordings.

"I never left the music scene," Szajner says via e-mail from Paris, where he's been getting very little sleep while preparing for a solo exhibition "Back to the cave" at Galerie Taiss. "I just decided that I had to become 'invisible.' In the same way, I never left the visual art scene. I just felt that I had to work for a few years ... before reappearing."

The installations at Taiss will start with a huge sculpture, *Mother*, that begins visitors' ascent from light on the first floor into darkness on the third. The overlapping M's could be seen as an experimental musical score for light. Whether working in sound or vision (he sees the two "forces" creating a "third force that is stronger than any one of the two"), Szajner's genius is in making the act of storytelling as relevant as the story itself. The reissues both present journeys. *Some Deaths Take Forever*'s layers of synths and distortion eventually reach a celestial, radio-frequency climax. *Superficial Music* is literally a half-speed, backward journey through his first album, *Visions of Dune* , followed by a metallic triptych called *Oswiecim*, the Polish name for Auschwitz. Szajner's parents were Polish Jews who came to France via Germany, and *Superficial Music* was partly an effort to evoke the "impressions and sensations of my parents' storytelling."

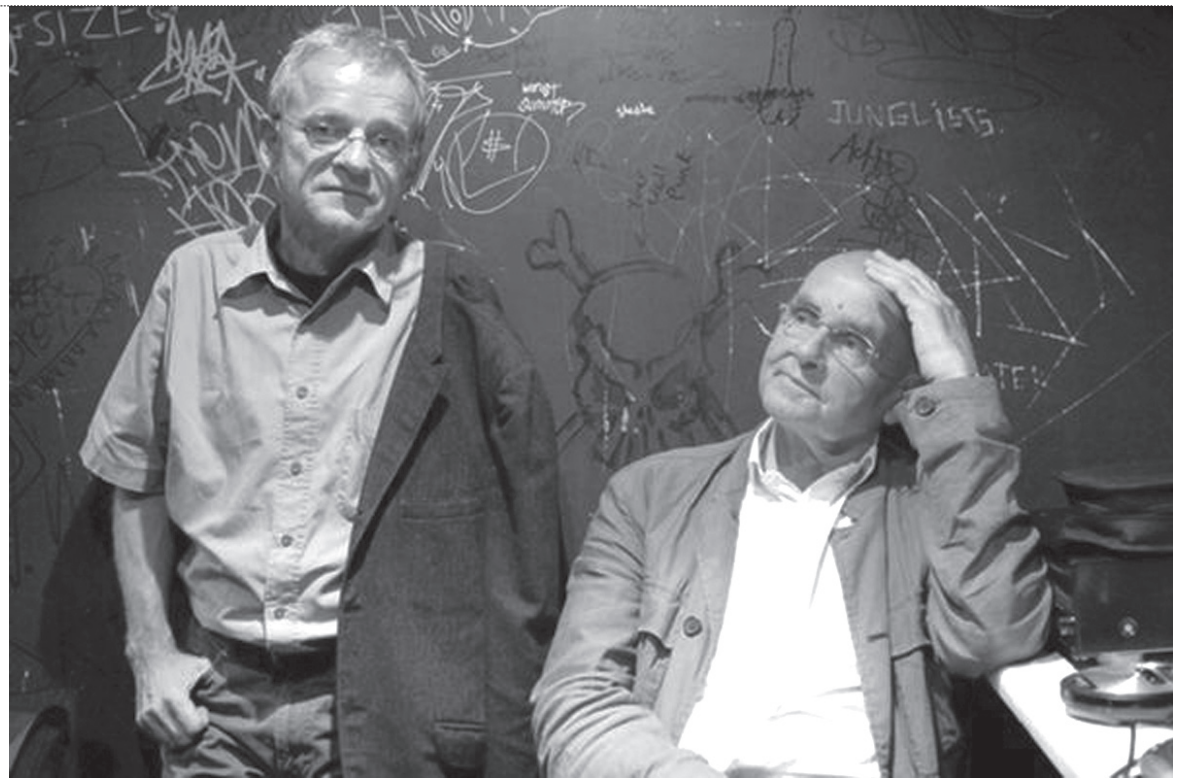
When these albums were first heard, Szajner notes, "they appeared strange to most listeners. It took some 20 years to discover that my music might be of interest." Was it hard to come back to a musical landscape where digital music-making software had proliferated? "My opinion is irrelevant because the proliferation is inevitable," he writes. "When I became visible again, I had to cope with an entirely new problem: how does a 'cult musician' — like I am supposed to be — get in touch with labels when they receive about 500 demos a week?"

Szajner donated his old synths to an art school some time ago, and he now uses computers just like everybody else (although he claims not to listen to music: "I never, really never, listen to any music, not even my own once it is finished"). Labels eventually started contacting him, asking about reissues. "I chose LTM because it is the most serious proponent of my genre," he says.

An argument for the abolition of torture and the death penalty, *Some Deaths Take Forever* slowly coheres in the mind. As Szajner puts it in the liner notes/art: "Terms of reality /New body form /The difference is not all that great." Life, after all, is not essentially political. How can you argue with emptiness? **(Ari Messer)**

CLUSTER

Cluster is known to the German state as Hans-Joachim Roedelius and Dieter Moebius. Roedelius, 74, and Moebius, 65, are elder statesmen of electronic music and appropriately dignified in their old age. When I saw them at the Great American Music Hall in May 2008, they performed behind glasses of white wine, much as I imagine they've always done. But the whooshing, cartilage-shaking sounds emanating from the sound system bore only a passing resemblance to the intricately sequenced music they are best known for. Whether you hear prime-era records like *Zuckerzeit* (Brain, 1974) or *Soweisoso* (Sky, 1976) as krautrock, protoambient, kosmische, or plain electronic, the duo knew how to build bridges. Thirty-eight years after their beginnings as Cluster — an early incarnation of the band, spelled with a "K," included Conrad Schnitzler and formed two years earlier — the band has just released *Qua* (Nepenthe), a record whose surface strangeness reveals a band plunging again into the primordial waters they tested with their debut.



Thirty-eight years after their beginnings, Cluster has just released *Qua*, a record that plunges into the primordial waters of their debut.

Pioneer status is always shaky — krautrock reissues in particular seem to be coming fast and thick. Still, *Cluster* (Philips, titled *Cluster '71* for Water's 2006 reissue) is more than an assemblage of cleverly processed sounds (few synthesizers were used), it's a successful stab at a new language — one that incorporates academic experiments and pop music textures but doesn't really belong in the company of other records. From their sophomore album, *Cluster II* (Brain, 1972) through 1979's *Grosses Wasser* (Sky) Moebius and Roedelius structured their early experimentation by splitting the difference between the former's ambient washes of sound and the latter's baroque and whimsical sense of melody. Counting contemporary releases in collaboration with Neu!'s Michael Rother (as Harmonia) and Brian Eno, these dudes broke a lot of ground in their first decade of existence.

Zuckerzeit's "Hollywood" is a good summary of what synth/loop questers like Arp or White Rainbow draw from the band's working methods: percussion is built around an unquantized loop, giving the woody guitar burps that ride above a tumbling momentum and the icy euro synths that bleed down from higher frequencies a strange tilt. Look close enough and you can't miss the gaps that let the warmth in. Despite the obvious futurism of their work, Cluster were also secret classicists — Michael Rother's solo work of the same period, or the Berlin techno that followed in its wake, appear like cold, rationalized Le Corbusier edifices compared to Cluster's rambling sense of space.

What *Qua* drives home is the sense that while Cluster never comes across as mechanized, neither does it come across as particularly hospitable. The straight lines of Rother's music or the subperceptual, soft contours of Eno's still give a sense of movement toward a better, more human world — naturally so, considering these were some of the principals of early new age. With the exception of album closer "Imtrerion," billowy and warm like the coda to some forgotten shoegaze record, most of *Qua* is made up of sketches that skew toward the dark and circular — the downtempo time-warp of "Na Ernel" is more Bristol than Berlin. Although the album is filled with miniatures, it's probably the closest in feel to the formless expanses of their debut. Possibly, the band's returning to where it started because few of the people it has influenced have done the same. Just as likely, they're far enough ahead of the competition to be standing behind them. **(Brandon Bussolini)**

RIECHMANN

When he powdered his face a morbid, ghostly white for the cover of his debut solo album *Wunderbar* (Sky, 1978), how could Wolfgang Riechmann know that he would soon be dead, the victim of a knife attack? This tragic irony is at the core of Riechmann's story, a little-known one that may attain cult status thanks to *Wunderbar*'s reissue 31 years later.

Riechmann the solo artist deserves a cult following for *Wunderbar*'s title track alone, a stately and slightly mischievous instrumental track for a movie never made. Somewhere between Ennio Morricone's whistling spaghetti western rallying calls and Joe Meek's merry and slightly maniacal anthems for satellites and new worlds of the imagination, "Wunderbar" gallops and lopes, and then floats — better yet, drifts — into orbit. It is glacial, yet seductive.

Listening to Riechmann's sole solo effort, it's impossible not to ponder what might have been. If his suave corpse pallor seems to arrive in the wake of Kraftwerk's automaton image, right down to similarly slicked-back hair, it also prefigures Gary Numan's android routine. A peer of Michael Rother's, Riechmann possessed Rother's gift for instrumental grace. A series of green glowing transmissions from an alien planet, alternately alluring and slightly sinister, *Wunderbar* calls to mind Rother's *Fernwarme* (Water, 1982) — except it arrived four years earlier.

Who was Wolfgang Riechmann, and what exactly happened to him one fatal night? These questions lurk behind the photo of Riechmann's painted face on *Wunderbar*'s cover, with a dearth of text providing any solid answers. Perhaps we'll know more as the album's reputation is revived, and canny journalists ask the likes of Rother about a one-time peer. Lords of drift and discovery float in from the past and float out toward the future. **(Huston)**

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Hold it right there, sweetness: Longtime club photographer ShutterSlut darts out of the darkroom and into the nightlife. | PHOTOS BY SHUTTERSLUT, WWW.SHUTTERSLUT.COM



Flashers

By Marke B.
superego@sfbg.com

SUPER EGO "I've taken plenty of cheeseball photos just because I wanted to play with some boy's nipples," longtime club snapper and braided-bearded pixel elf Eric "ShutterSlut" Stein (www.shutterslut.com) tells me over the phone. "Some people take nightlife photography way too seriously. It's about having fun."

None can deny the avalanche of flashes that has overtaken nightlife, a neo-Warholian cataclysm of f-stopped frolic — Polaroids, RIP — dilating lenses and pulsating softboxes sprouting like neon mushrooms on the dark underbelly of the underground. It is annoying? It is over? Maybe, but it's now a legitimate practice of nightlife performance, democratized by digital, adopted by post-ironists, crucial for Facebook updates.

San Francisco sports a celebrated legacy of sublebrity paparazzi, stretching from relative newcomers like Leo Herrera, Brandon Norris, Parker Day, Darwin Bell, Parker Tilghman, Ava Berlin, Silke Labson, Furtographer, and Jerome Pour Homme back to classic demimonde shutterbugs like Rink Foto, Barton Crawford, Robert Pruzan, and Uncle Donald. There was a brief break: upper-crust social event and rough-edged street fashion photography are ancient nightlife traditions, of course, but — except for the gloriously clubkid-oriented, camera-loving Clubstitute, Product, Uranus, and Baby Judy's scenes — the underground movement that arose in the late 1980s and early 1990s eschewed runway-like snaps for a resurrected sense of temporal erasure. "Living for the moment" meant you were a lens-unfriendly, often illegal, sweaty mess, no matter how meticulously decorated.

Plus, who wanted to lug their three-pound 35mm to an all-night rave? "I think a big part of what honed my instincts was the fact that taking pictures used to be really expensive," says ShutterSlut. "I was paying $400 a month for developing. At that price, you learn quick to sense good shots." ShutterSlut, who came to San Francisco in 1991, first rose to prominence as a house photographer for Trannyshack and Sugar at the Stud in the mid-'90s. He's straddled the analog-digital divide and is completely self-taught. "Some art student yelled at me once for using 100-speed film in the club, and I thought, 'Screw you, I'm free,'" he says. "But it was still a learning process — I have hundreds of pictures of wonderful people who are no longer with us that are completely useless because I didn't know what I was doing at first."

If he didn't know what he was doing, why did he do it? "I think nightlife photography is a calling — not just to document fabulousness but to inhabit an identity," he says. "I loved the scene I was part of, but I felt like a hanger-on. I wasn't a drag queen, not really, or a DJ or singer. But I wanted to contribute somehow, and it turned out I was pretty good. I developed my own aesthetic — hard flash, focus on detail, close-ups, very little retouching. Purity. Through photography, I became more comfortable with who I was.

"It also got me on the guest list," he laughs.

What does he think of all the club-photog newbies? "It's easy to be catty about what's happening now," ShutterSlut continues, "You know, like, 'You think you're a photographer, but you're just taking pictures, honey.' But there's some genuine talent out there, so why not? As long as you're not pissing people off."

A few years ago there was a well-founded panic that social networking sites would drain clubs of their patrons. Why go meatspace when you could cybermeet? This proved especially true, at least at first, of gay bars, in particular leather and fetish watering holes. Now that the online novelty is wearing off — and the damage done in terms of bar closures — I wonder if the current need to feed one's update stream with fresh snaps is actually driving people *back* to clubs, both mainstream and underground. You were there — and here and here and here. And you look amazing, I think. SFBG

Are you up against technological challenges and negotiating human space issues? Call on YACHT (left), a duo whose pop flowers forth from a proud case of paranoia and a dedicated resistance to repetition. The boys of the Gris Gris (top right) are back in town this week, while La Plebe (bottom right) knows that a working class hero is something to be.

YACHT PHOTO BY SARAH MEADOWS; LA PLEBE PHOTO BY NEIL MOTTERAM







YACHT rocks

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER The path of



true love — even the healing, heartfelt, pathologically curious, perpetually vision-seeking path of Newest Age, dance-punk, pop-mantra true love — is never smooth. Nor bruise-free, when reality — and task of where exactly to place those four feet — meets calamity.

"There were kinks to work out when Claire joined the band," says YACHT's Jona Bechtolt on the inclusion of kindred spirit and soul mate (and writer, artist, and musician) Claire L. Evans in his once one-man project. "We didn't know how to work in each other's space."

"We still don't," Evans cheerfully interjects.

"I stepped on Claire the other night!" exclaims Bechtolt, 28. But like so many other things in the curiouser-and-curiouser whirl of YACHT (Young Americans Challenging High Technology), what might seem like an *issue* — or grounds for a major band or couple's squabble — is actually a point of modest, optimistic pride.

"We are incredibly paranoid," he continues. The couple first met four years ago while playing the same basement noise show in Los Angeles. "We don't want to play the same show twice. I've played in countless rock bands before, so I know what it's like to play the same memorized parts again and again. That sort of thing doesn't work for me as a human being, though I'm not putting those bands down at all. We want to provide an alternative to rock performance, using PowerPoint, video screens ..."

"We want to make it a two-way performance where the audience is a part of it," adds Evans, 24.

"We want to break the rules of honoring personal space," Bechtolt says, laughing. "We want to enter people's personal space physically and emotionally and visually!"

To that end, YACHT wants to take its performance to the audience floor, through the crowd itself, into caves and high schools, or onto a barge boasting a sustainable geodesic dome and drifting down the Hudson River — just as they did the other night under the aegis of WFMU. Space and all the physical and psychic mysteries, conspiracy theories, and belief systems, within and without, are a preoccupation for the pair, who, over the phone from NYC, come across like wonderfully wise, fresh-headed, and all-American enthusiasts — wild-child music 'n' art makers in a persistent state of evangelical high energy.

Marfa, Texas' mystery lights made their way, for sure, onto YACHT's new album, *See Mystery Lights* (DFA): the otherwise-Portland, Ore.-based couple relocated to the town for an unofficial residency to study the phenomenon and expand on the seeds of the LP: eight minute-long mantras. "We gave the first version of the record to DFA and asked them for notes, and they were like, 'Whoa, this is really weird.' It was eight minutes long," says Bechtolt. "They were freaked out and said, 'It's really good, but how do we put it out?' They gave us the challenge to turn those mantras in pop songs."

(Though never fear, those mantras aren't lost to the ages: the pair plans to release them on 100 lathe-cut copper discs, as well as a slew of companion works including a "bible" of sorts and software that will allow followers to keep tabs on YACHT. "We're really into objects right now," confesses Bechtolt.)

And what pop. *Lights* twinkles then zigzags with all the frenetic future-boogie ("Summer Song," "It's Boring /You Can Live Anywhere You Want") and raw pop hooks ("I'm in Love with a Ripper") of a so-called DFA combo, as well as nuggets of life-and-death wisdom ("Ring the Bell," "The Afterlife"). YACHT appears to be making music that harks to less than widely referenced sources like Art of Noise, Malcolm McLaren, and other awkward yet insinuating, conceptually-minded pop experimentalists of the '80s — and those final seconds when the pop charts seemed to skeptically embrace the musical musings of so many art school refugees.

"There's a repetitive nature built into pop and dance music, so for these atonal mantras we were working on, it turned out to be a better way to disseminate our message," Evans explains. "We're excited that you can hide a lot in pop music. You can appreciate it on two levels." Two true. SFBG

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Rickshaw Stop
155 Fell, SF
rickshawstop.com

GRIS GRIS

The crafty psych magicians are dormant no more. With Spindrift and Ty Segall. Fri/7, 9 p.m., $16. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

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Sunn O))) worshipers might appreciate the Portland, Ore., foursome's black atmospherics, anarchic electronics, and love o' the heavy. With Barn Owl, Squim, and Oaxacan. Sun/9, 9 p.m., $7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

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BOAT

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PHOTO OF SUNN O)))

Sunn O)))

PREVIEW Summer nights rife with rolling mists and lamplit fog beg and plead for a proper soundtrack. But the cold, abandoned sidewalks and slanted shadows need a drop of something more brooding and ethereal than, say, that Matt and Kim album you were playing a minute ago.

This is where the drone metal lords of Sunn O))) come in. Over the course of seven ambitious albums, the duo of Greg Anderson and Stephen O'Malley — named after the legendary Sunn amps — has created entire universes of sunless sound. As if perpetually engulfed in the gloom of a June night in San Francisco, Anderson and O'Malley perform in druid robes, surrounded by thick wisps of fog. They pound out their dirges at volume 12.

A grim majesty seethes from the four sweeping, cathedral-sized opuses on Sunn O)))'s newest slab of tunes *Monoliths & Dimensions* (Southern Lord). The recording fits perfectly into the duo's canon of supremely nuanced doom metal. The slow burn of "Alice", an almost 20-minute perfect storm of dark orchestral beauty that moves at the speed of plate tectonics, is as hypnotizing as watching the sun creep over the horizon at dawn.

For a pair of masterminds behind some of the most highbrow — even avant-garde — metal being spun into the void, Anderson, a Paris-dwelling graphic designer, and O'Malley, an intellectual who hangs with downtown New York City artists, insist on forever maintaining "pretty low" expectations so they can keep the music real.

Adjectives and verbs are useless in the face of music this heady, and so is listening to it on your lame computer or headphones. Don't trust your speakers. Put down your Blackberry and shut your mouth. Turn on your brain and stop thinking about your next Twitter post. Cancel all your appointments and flush your meds down the toilet. Something evil this way comes. **(L.C. Mason)**

SUNN O))) With the Accused. Sat/8, 9 p.m., $16–$18.

The Independent, 628 Divisadero, SF. (415) 771-1421, www.theindependentsf.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

ROCK/BLUES/HIP-HOP

Jay Gaunt and Edna Love with Ed Ivey Band Rasselas Jazz. 8pm, free.
Freddie Jackson Rrazz Room, Hotel Nikko, 222 Mason, SF; www.therrazzroom.com. 8pm, $40-45.
Kindness and Lies, Please Do Not Fight, I the Mighty Bottom of the Hill. 9pm, $8.
Kitchen Fire, Typefighter, Leftcoastspecial Cajun Band El Rio. 8pm, $5.
Pine Box Boys, Ha Ha Tonka, Kemo Sabe Rickshaw Stop. 8pm, $10.
Prizehog, Host, Woldwarden, Gumbi Annie's Social Club. 8pm, $8.
Rockin' Jake Biscuits and Blues. 8pm, $15.
Softserv, Sabertooth Cavity, Free Pop Arkestra Hemlock Tavern. 9pm, $5.
Jesse Winchester, Elizabeth Cook Slim's. 8pm, $22.

JAZZ/NEW MUSIC

Blue Vipers of Brooklyn Cat's Corner, 2937 Mission, SF; www.catscornersf.com. 9:30pm, free.
Gregory James Yoshi's San Francisco. 8pm, $14.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
"Marcus Shelby Jazz Jam" Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Mark Zaleski Band Climate Theatre, 285 Ninth St, SF; www.climatetheater.com. 8pm.
Realistic Orchestra Yoshi's San Francisco. 10pm, $14.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

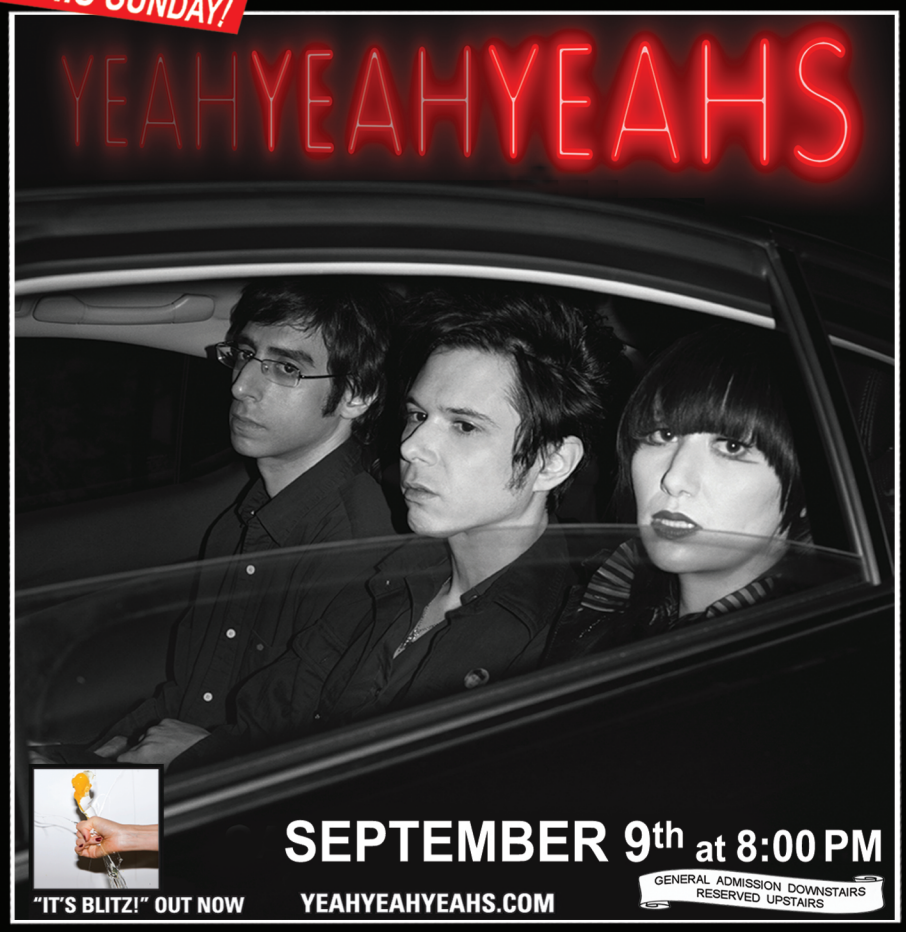
Priscilla Ahn, Robert Francis Café du Nord. 9:30pm, $15.
Freddy Clarke Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, $12.

CONTINUES ON PAGE 28 ››

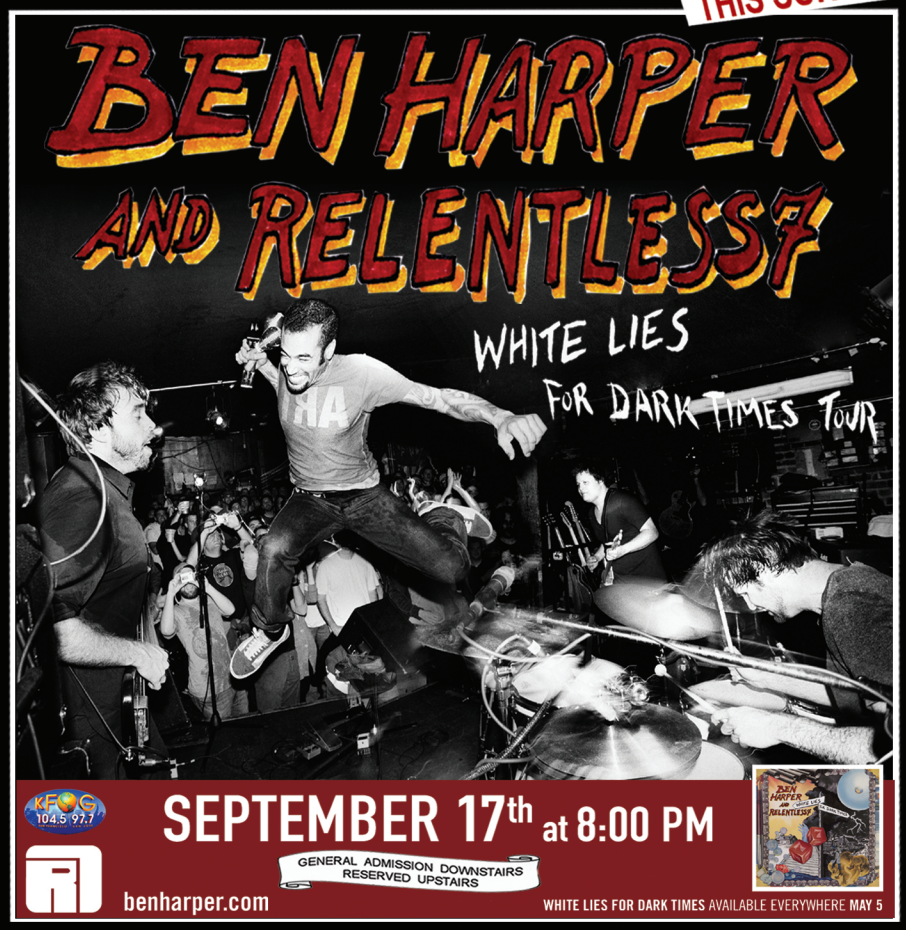
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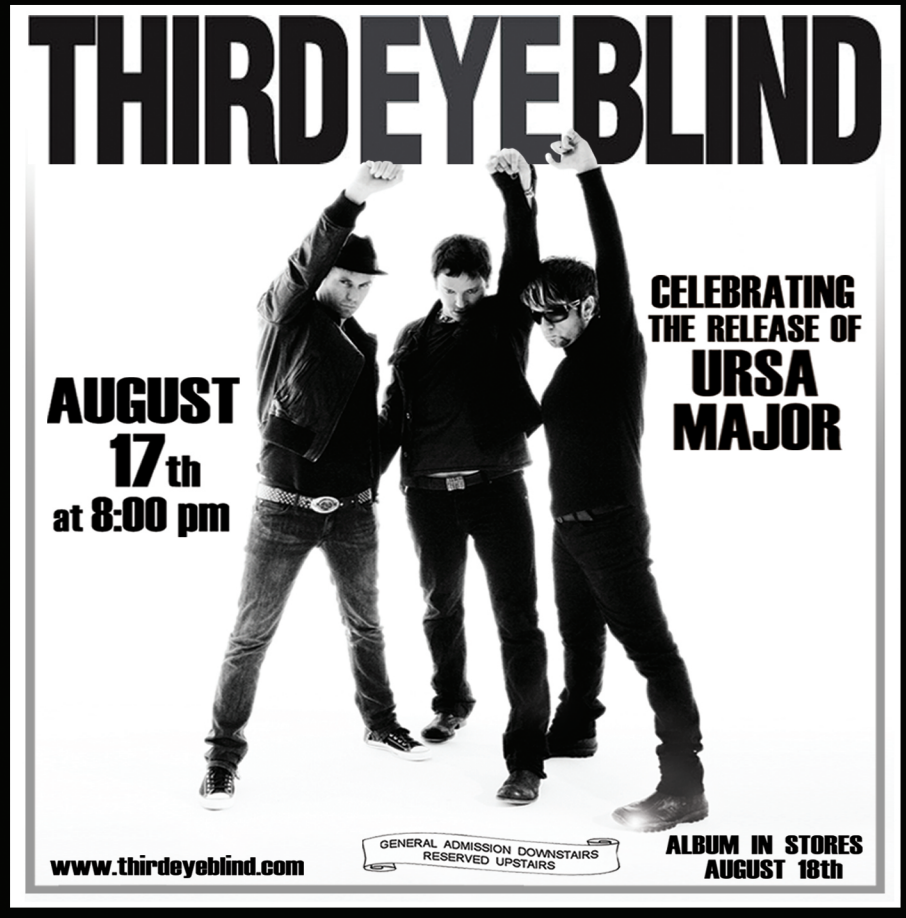
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Thurs, August 13
An Evening with Neo-Soul Chanteuse:
TEEDRA MOSES

Fri, Sat, Sun, August 14, 15, 16
First show in the Bay Area in over 10 years!
JACK JONES
"The best jazz singer in the world" –Judy Garland

Late Night Live! Every Tuesday 9:30pm - late, $3 Cover

Wed, August 5 tonight!
LE BOEUF BROTHERS / MIKE RUBY QUINTET

Thurs, August 6 tomorrow!
Open Dance Floor!
ORQUESTA LA MODERNA TRADICIÓN

Fri, Sat, Sun, August 7, 8, 9
DWELE this weekend!

Mon, August 10 next week!
THE JAZZTRONAUTS

Tues, August 11 next week!
BUSTER WILLIAMS & SOMETHING MORE
with Patrice Rushen
Cindy Blackman & Bennie Maupin

Wed, Thurs, August 12, 13
MULGREW MILLER TRIO
with Rodney Green & Ivan Taylor
Jazz 91 KCSM-FM

Fri, Sat, Sun, August 14, 15, 16
GEORGE DUKE

Mon, August 17
MEL MARTIN

Tues, August 18
D'LUCCA

Wed, August 19
WILLIE K
with special guest Joe Cano

Thurs, August 20 (8pm, Early Show)
VAN HUNT

Thurs, August 20 (10pm, Late Show)
GREG SCOTT

Fri, Sat, Sun, August 21, 22, 23
Iconic Flughelhornist makes Yoshi's debut
CHUCK MANGIONE

Mon, August 24
THE ROBERT STEWART EXPERIENCE

Now Reserve Your Seats at Yoshi's San Francisco!
Get Tickets at YOSHIS.COM / the venue box office / 415-655-5600 / 510-238-9200
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.
Gibson

Elbo Room

THU 8/6 9:30PM $5 B4 11 $6 AFTER
AFRO_TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER & SENOR OZ, PLUS RESIDENTS J ELROD AND B LEE PLUS DJ BENJAMIN LEBRAVE (AKWAABA)

FRI 8/7 8-10PM $12/$15
ELBO ROOM PRESENTS
EARLY SHOW:
BOBBY LONG
(FROM THE TWILIGHT SOUNDTRACK)

10PM $10 LADIES FREE B4 10:30 $5 GUEST-LIST ON GOING.COM
LATE SHOW: FEMALES WIT FUNK AND ON BLAZT PRESENT
JAM ON IT FEAT. KAT 010 (CROWN CITY ROCKERS), DJ SOUL SISTER (WWOZ), TYRA FROM SAIGON, CELSKIII & DEEANDROID (SKRATCHPAD), LADYFINGAZ

SAT 8/8 10PM $10 $5 B4 11
BERSA DISCOS PRESENTS
TORMENTA TROPICAL
GHOSTS ON TAPE VS. LOW LIMIT (LAZER SWORD), DISCO SHAWN AND ORO 11 (BERSA DISCOS)

SUN 8/9 9PM $6
DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH
DJ SEP, J BOOGIE
(DUBTRONIC SCIENCE/OM RECORDS), AND GUEST LUD DUB
(COSMIC VIBE SOUND, BASS RESPONSE)

MON 8/10 9PM $5
$2 DRINK SPECIALS
PHANTOM KICKS
FAREWELL TYPEWRITER
ALL MY PRETTY ONES

TUE 8/11 9PM $7
ELBO ROOM PRESENTS
GEMA
TERRORITMO

WED 8/12 8PM $10
LAST TROUBADOR PRESENTS AN ALL STAR TRIBUTE TO THE KING OF BAKERSFIELD:
BUCK OWENS BIRTHDAY BASH
FEAT. MEMBERS OF RED MEAT, 77 EL DEORA, THE B STARS PLUS MISSISSIPPI MIKE WOLF, DOUG BLUMER, TOM ARMSTRONG, KIT LOPEZ AND THE FRISCO BUCKAROOS, GLEN EARL BROWN JR, MIKE MONTALTO, DAVE ZIRBELL, LES JAMES

UPCOMING
THU 8/13 AFROLICIOUS
FRI 8/14 EARLY : LITERARY DEATH MATCH
LATE: FREE FUNK FRIDAY
SAT 8/15 SAT NITE SOUL PARTY
SUN 8/16 DUB MISSION: DJ SEP

ADVANCE TICKETS
WWW.BROWNPAPERTICKETS.COM
ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH
INFO: 415 552.7788 | WWW.ELBO.COM

WED/5
FOLK/WORLD/COUNTRY
CONT››

Pine Box Boys Rickshaw Stop. 8pm, $10.
Rebelution, Iration, Tribal Seeds Great American Music Hall. 8pm, $20.
Jesse Winchester Slim's. 8pm, $22.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.
Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating DJs.
Hump Night Elbo Room. 9pm, $5. The week's half over – bump it out at Hump Night!
Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 6

ROCK/BLUES/HIP-HOP

Blasters Red Devil Lounge. 8pm, $20.
Briggs, Started-Its, Switchblade Riot Bottom of the Hill. 9pm, $10.
Harlem, Pleasure Kills, White Music Rickshaw Stop. 8pm, $10.
Human Toys, Graves Brothers Deluxe, Pet the Bunny Knockout. 9:30pm.
Hundred Days Popscene, 330 Ritch. 10pm.
Infamous Stringdusters, Stairwell Sisters Great American Music Hall. 8pm, $15.
Freddie Jackson Rrazz Room, Hotel Nikko, 222 Mason, SF; www.therrazzroom.com. 8pm, $40-45.
Red Jumpsuit Apparatus, Monty Are I, Dares, Go Radio Slim's. 7:30pm, $17.
Jason Ricci Biscuits and Blues. 8pm, $16.
Michael Rose Independent. 9pm, $27.
Spidermeow, Rocking Chairs, Great Sand Waste Hotel Utah. 9pm, $6.
Kelley Stoltz, Dry Spells, Jessica Pratt Café du Nord. 9pm, $10.
TOFU, Angela Chase, Nerv Annie's Social Club. 8pm, $5.
Zodiac Death Valley, In the Dust, Hott Daxx Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Michael Coleman Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
"Full Moon Concert Series: Corn Moon" Luggage Store Gallery, 1007 Market, SF; www.outsound.org. 8pm, $6-10. With Grex and Phillip Greenleaf and David Boyce.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
"New Frequencies @ YBCA: Musicians Respond to Wallworks" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 6pm, free with gallery admission ($5-7). With Pinkoya and TITS.
Snake Plissken Quintet Coda. 9pm, $7.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

Dark Hallow Band Atlas Café. 8pm, free.
Carola Zertuche and Company Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm and 9:30pm, $12.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $5-6. DJs Pleasuremaker, Señor Oz, J Elrod, and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
DJ E Rock Infusion Lounge. 9pm, free.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Holy Thursday Underground SF. 10pm, $5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReKick.
Toppa Top Thursdays Club Six. 9pm, $5. Jah Warrior, Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 7

ROCK/BLUES/HIP-HOP

American Steel, New Trust Bottom of the Hill. 10pm, $12.
Black Francis Hotel Utah. 9pm, $20.
"Cash'd Out" Thee Parkside. 9pm, $10. Johnny Cash tribute.
Facepilot, Kowloon Walled City, Damweevil Annie's Social Club. 9pm, $8.
Fast Times Maggie McGarry's, 1353 Grant, SF; www.maggiemcgarrys.com. 9pm, free.
Gris Gris, Spindrift, Ty Segall Great American Music Hall. 8pm, $16.
In Reverent Fear, Frail, Honest Thomas, Via Coma Slim's. 8:30pm, $16.
Freddie Jackson Rrazz Room, Hotel Nikko, 222 Mason, SF; www.therrazzroom.com. 8pm, $40-45.
Jam On It feat. Kat 010, DJ Soul Sister, Tyra from Saigon, Celskiii and Deeandroid, Ladyfingaz Elbo Room. 10pm, $5-10.
Leather Feather, Tornado Rider, LSD and the Search for God, DJ Audrock Independent. 9pm, free.
Bobby Long Elbo Room. 8-10pm, $15.
Lucha Vavoom Fillmore. 9pm, $32.50.
Poor Man's Whiskey, Buxter Hoot'n Café du Nord. 9pm, $15.
Sassy!!!, Bare Wires, Plastic Saints El Rio. 9pm, $5.
Waylin Jenocide, Lozen, Canon Canyon, Aerial Ruin Hemlock Tavern. 9:30pm, $7.
Yacht, Bobby Birdman Rickshaw Stop. 9pm, $15.

BAY AREA

Bart Davenport, Sam Flax Keener, DJ the Duke of Windsor Uptown. 9pm, free.
Underworld, Damian Lazarus Fox Theater. 8pm, $43.50.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Charlie Haden's Quartet West Yoshi's San Francisco. 8 and 10pm, $18-24.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.
Markstep Trio Coda. 10pm, $7.
Vidya Red Poppy Art House. 9pm, $12-15.
Vic Wong Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

FOLK/WORLD/COUNTRY

Georges Lammam Ensemble Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm and 10:30pm, $15.
Wolf Larsen, Death to the West Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

CONTINUES ON PAGE 30 ››

BEST SPORTS BAR IN THE CITY

Green Sports Bar 19

- Satellite Sports
- 25 TVs/2 Big Screens/HDTV
- Happy Hour 4–7pm Specials M–F
- MLB Baseball
- NFL and College Football
- SF BAY GUARDIAN Best of WINNER

EST. 1988

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Make-Out Room



WEDNESDAY AUGUST 5 8PM, $7
PENNY ARCADE W/ HOST RAUL SANCHEZ
BLUE RABBIT
JEAN MARIE
GRAVID WIVES · THE LAMBS

THURSDAY AUGUST 6 9PM, FREE
DJ FOODCOURT AND HIS PALS
FREE GRILLED CHEESE ROCK, POP & SOUL!
WITH SPECIAL GUEST DJ CV$ & DJ TOBY (KUSF)!

FRIDAY AUGUST 7 7:30PM, $7
LADY GENIUS

EVERY FRIDAY AT 10PM $5
"LOOSE JOINTS"
W/ DJS THOM THUMP
DAMON BELL & CENTIPEDE
FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY AUGUST 8 7PM, $3-$5 SLIDING SCALE
WRITERS WITH DRINKS
FEATURING: DOROTHY ALLISON, ADAM SAVAGE, STEVEN BARNES, CLINT CATALYST, MARY MILLER AND GUEST HOST BETH LISICK!
ALL PROCEEDS BENEFIT THE CSC.

EVERY SATURDAY AT 10PM, $5
EL SUPERRITMO
WITH ROGER MAS AND EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY AUGUST 9 8PM, $7
CHRIS JONES
NIGHTSHUTTLE
THE BANG

MONDAY AUGUST 10 7PM, $10
THE MONTHLY RUMPUS
MUSIC BY DJ REAL
FEATURING: SKIP HORACK, JOSHUA MOHR, KATIE CROUCH, AND STEVE ALMOND!
HOSTED BY RUMPUS MANAGING EDITOR ISAAC FITZGERALD

EVERY MONDAY AT 10PM NO COVER!
DIRTY NEEDLES
WITH DJ E-WRECK
PUNKSOULNEWWAVEDUBRAWBLUESREGGAE

TUESDAY AUGUST 11 NO COVER!
EVERY TUESDAY AT 9PM
LOST & FOUND
DEEP & SWEET 60'S SOUL 45'S
DJ'S LUCKY, PRIMO & FRIENDSS

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coda

JAZZ SUPPER CLUB
Dinner and Live Music Nightly

THURSDAY, AUGUST 6th 9PM
SNAKE PLISSKEN QUINTET
(jazz/funk) $7

FRIDAY, AUGUST 7th 10PM
MARKSTEP TRIO
(jazz) $7

SATURDAY, AUGUST 8th 10PM
PLEASUREMAKER BAND W/ SENOR
(afro-funk) $8

SUNDAY, AUGUST 9th 9PM
BOX YOUR EARS OFF! FEAT. SOULATI (Felonious) **& SYZYGY**
(jazz/hip-hop) $7

TUESDAY, AUGUST 11th 9PM
JAZZ MAFIA TUESDAYS FEAT. SHOTGUN WEDDING QUINTET
(jazz/hip-hop) $7

WEDNESDAY, AUGUST 12th 9PM
B3 WEDNESDAYS FEAT.
AMENDOLA VS. BLADES
(jazz) $7

codalive.com

1710 Mission Street at Duboce
San Francisco
(415) 551-CODA

Closed Monday



FRI AUG 7
SCHOOL NIGHT
Mashups 101: Naughty school boys & girls!
UPSTAIRS ROOM:
BLOW UP
with DJs:
JEFFREY PARADISE & RICHIE PANIC
Performances by:
RENTTECCA
SUPPOSITORI SPELLING
Guest DJ: BOYSHAPEDBOX

SAT AUG 8
PIRATE NIGHT
Aaaaaargh!
UPSTAIRS ROOM:
ILLUMINATION RADIO with DJs:
JELLS MAYHEM from THE ILLUMINOIDS and DJ EARWORM
Performances: ANNA CONDA and COOKIE DOUGH

FREE Bootie CDs to first 500 people both nights!

Different sets & videos BOTH NIGHTS by:
DJs ADRIAN & MYSTERIOUS D

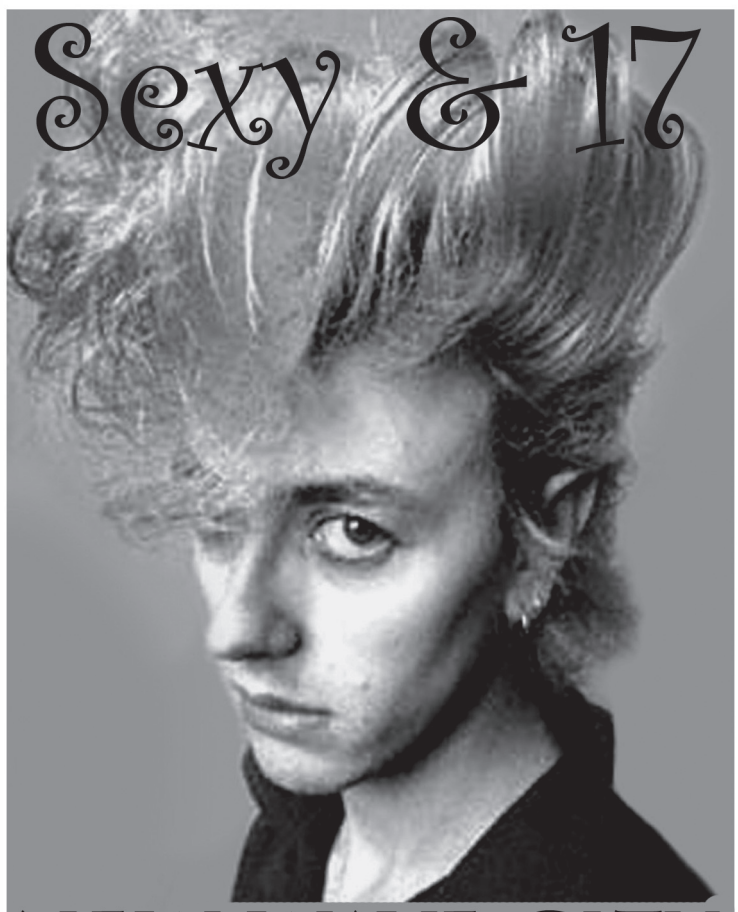
11 PM: Live Bootie house band
SMASH-UP DERBY

Midnight: Bootie LA dance crew
R.A.I.D. Random Acts of Irreverent Dance
THE INDRA's GO-GO DANCERS

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

DNA LOUNGE
375 11th STREET at HARRISON, SAN FRANCISCO · 9 pm-late
$15 cover · $10 before 10 pm · 21+ w/ID · BootieSF.com
Limited $20 Weekend Passes available at DNALounge.com

NEW WAVE CITY
THE FIRST & FOREMOST 80s DANCE PARTY



NEW WAVE CITY
17-YEAR ANNIVERSARY
SATURDAY AUGUST 15
MEZZANINE
444 JESSIE STREET
SAN FRANCISCO
CELEBRATING THE BEST OF NEW WAVE MUSIC
YOUR HOSTS & DJ'S: SKIP & SHINDOG
SPECIAL GUEST DJ'S:
AARON AXELSEN, MELTING GIRL
& NWC RESIDENT DJ LOWLIFE
SPECIAL FASHION BY Dark Garden MIDNIGHT SHOW
UNIQUE CORSETRY COUTURE CLOTHING
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415.431.7684 DARKGARDEN.COM
9PM-2AM ✦ 21+ ✦ COVER $12 ✦ NEWWAVECITY.COM

FRIDAY NIGHTS
at the de Young

August 7
From 5–8:45pm with live music and cocktails.
Regular museum admission prices apply.

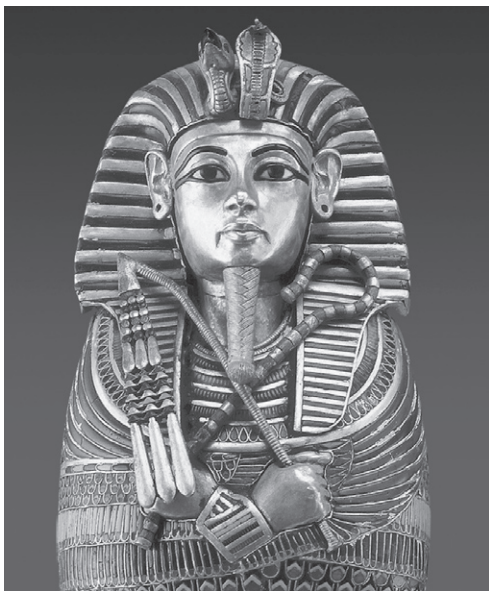


Image: *Coffinette for the Viscera of Tutankhamun*, Dynasty 18. 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.)

VIEW the special exhibition ***Tutankhamun and the Golden Age of the Pharaohs***. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, ***Art and Power in the Central African Savanna***.

EXPERIENCE ***Rhythms of Change: A Call and Response*** **with Onye Onyemaechi**, an interactive ceremonial celebration and performance event. From 6–7pm, Onyemaechi will lead short tours of the African galleries. After, a call-and-response ceremony in Wilsey Court will give visitors the opportunity to participate as village groups using musical instruments, costumes and masks.

LISTEN to the music of **The African Drum Ensemble**.

CREATE your own **animal spirit masks**.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

KORET FOUNDATION FUNDS · The Wallace Foundation · GUARDIAN THE SAN FRANCISCO BAY GUARDIAN · INSTITUTE of Museum and Library SERVICES · the James Irvine foundation

Golden Gate Park
50 Tea Garden Drive
deyoungmuseum.org
415.750.3600

de Young

FRI/7
FOLK/WORLD/COUNTRY
CONT››

Pine Hill Haints Ireland's 32. 9pm.
Fito Reinoso, Eddie and Gabriel Navia Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, $15.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.
Bootie DNA Lounge. 9pm, $15. Two day event, $20 for weekend pass.
DJ J Espinosa Infusion Lounge. 9pm, $20.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, $8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Go Bang! Deco SF, 510 Larkin St; (415) 346-2025. 10pm, $5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.
Jam On It Elbo Room. 9pm, $10. DJs Lady Fingaz, Kat010, Celskiii, Deeandroid, and Tyra spinning funk, hip hop, and soul.
Look Out Weekend Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank$, Swayzee, LL Cool DJ, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Strangelove Cat Club. 9pm, $6. Depeche Mode tribute.
Upper Playground and Sonic Living Happy Hour Laszlo. 6-9pm, free. Resident DJs Amplive and Tourist with special guests. Drink specials and giveaways.

SATURDAY 8

ROCK/BLUES/HIP-HOP

Los Amigos Invisibles, Funky C and Joya, DJ Felina Fillmore. 9pm, $25.
Black Francis Hotel Utah. 9pm, $20.
Excuse, Get Dead!, New Tomorrow, Singularity, Radio Crimes Annie's Social Club. 9pm, free.
Freex, My Parade, Illness Thee Parkside. 3pm, free.
Frustrations Hemlock Tavern. 6pm, $5.
Freddie Jackson Rrazz Room, Hotel Nikko, 222 Mason, SF; www.therrazzroom.com. 8pm, $40-45.
Leela James, Bilal, Anthony David Regency Ballroom. 8pm, $32.
Led Zepagain, Tiger Club Slim's. 9pm, $16.
Love Me Nots, Go Going Gone Girls, Jonny Manak and the Depressives El Rio. 10pm, $8.
Barbara Manning and the Sleaze Tax, Woog Riots, Best Wishes Hemlock Tavern. 9pm, $7.
Overview, Ambience Bottom of the Hill. 10pm, $10.
"Paul Green's School of Rock West Coast All-Stars: Summer Tour" Café du Nord. 2pm, $10.
Rod Piazza and the Mighty Flyers Biscuits and Blues. 8 and 10pm, $22.
La Plebe, Bar Feeders, Hightower, Fucking Buckaroos El Rio. 4pm, $8-20. Benefit for the San Francisco Tenants Union.
Poor Man's Whiskey, Buxter Hoot'n Café du Nord. 9pm, $15.
Sunn O))), Accused Independent. 9pm, $18.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Charlie Haden's Quartet West Yoshi's San Francisco. 8 and 10pm, $18-24.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Steve Lugerner Revolution Café, 3248 22nd

St, SF; (415) 642-0474. 8:45pm, free.
Ricardo Scales Top of the Mark. 9pm, $10.

FOLK/WORLD/COUNTRY

Carnaval Del Sur Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, $15. Bolivian, Latin, and Flamenco music and dance.
Pleasuremaker Band with Señor Oz Coda. 10pm, $8.
Receptionist Movement Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Temomo Red Poppy Art House. 9pm, $12-15.

BAY AREA

Elefête La Pena Cultural Center. 8pm, $20. A celebration of Bhangra, Bollywood, West African, and original Duniya style dance and music.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bootie DNA Lounge. 9pm, $15. Two day event, $20 for weekend pass.
Cockblock Rickshaw Stop. 10pm, $7. Queer dance party for homos and friends.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Same Sex Salsa and Swing Magnet, 4122 18th St., SF; (415) 305-8242. 7pm, free.
Tormenta Tropical Elbo Room. 10pm, $10. Electro-cumbia DJs.

SUNDAY 9

ROCK/BLUES/HIP-HOP

Agent Ribbons, Foxtails Brigade, Garret Pierce, Devotionals Café du Nord. 8pm, $10.
Barn Owl, Tecumseh, Oaxacan, Squim Hemlock Tavern. 9pm, $7.
Freddie Jackson Rrazz Room, Hotel Nikko, 222 Mason, SF; www.therrazzroom.com. 7pm, $40-45.
Watermelon Slim and the Workers Biscuits and Blues. 8pm, $20.

BAY AREA

"Rock the Bells" Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. Noon, $65.50-81. With Nas, Damian "Jr. Gong" Marley, the Roots, Common, Busta Rhymes, House of Pain, Big Boi, and more.

JAZZ/NEW MUSIC

Sherman Duran Top of the Mark. 10am; $59, includes brunch.
Charlie Haden's Quartet West Yoshi's San Francisco. 2 and 7pm, $5-24.
Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.
"sfSoundseries" ODC Dance Commons, Studio B, 351 Shotwell, SF; (415) 863-9834. 8pm, $5-10. Featuring Karlheinz Stockhausen's "Kreuzspiel" (1951).

FOLK/WORLD/COUNTRY

Reduced to Ruin, Hang Jones Thee Parkside. 3pm, free.
Tango Harmony Community Music Center Concert Hall, 544 Capp, SF; (415) 647-6015. 7pm, $12. Tango and dance celebration with harmonica/piano duo Joe Powers and Naoko Aoki.
Toto La Momposina, Nation Beat Stern Grove Festival, Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free. Sounds of South America.

DANCE CLUBS

Box Your Ears Off! Coda. 9pm. With Soulati-n-Syzygy.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest Lud Dub.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, $2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

CONTINUES ON PAGE 32 ››

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CONT››

MONDAY 10

ROCK/BLUES/HIP-HOP

Casiokids, Wave Pictures, Slow Club Bottom of the Hill. 9pm, $12.
Heaven and Hell, Coheed and Cambria Warfield. 8pm, $49.50-59.50.
Phantom Kicks, Farewell Typewriter, All My Pretty Ones Elbo Room. 9pm, $5.
Eric Sardinas Biscuits and Blues. 8pm, $20.

JAZZ/NEW MUSIC

"Bay Area Leaders Abroad" Yoshi's San Francisco. 8pm, $12. With Kazemde George, Jonathan Stein, Aaron Bahr, and Jesse Scheinen.
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Arian Shaffiee Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

FOLK/WORLD/COUNTRY

Crooked Jades, Lady A and Her Heel Draggers Café du Nord. 9:30pm, $12.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 11

ROCK/BLUES/HIP-HOP

Rhonda Benin and Her Band Soulful Strut Yoshi's San Francisco. 8 and 10pm, $14.
Book of Black Earth, Landmine Marathon Thee Parkside. 8pm, $10.
Cobra Skulls, Copyrights, Rockfight Bottom of the Hill. 9pm, $8.
Lickets, Caroline Weeks, Corridor Hemlock Tavern. 9pm, $6.
Savoy Brown Biscuits and Blues. 8pm, $20.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, $5.
Shotgun Wedding Quintet Coda. 9pm, $7.

FOLK/WORLD/COUNTRY

Christina Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Fiddle Jam Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
Gema, Terroritmo Elbo Room. 9pm, $7.
Old Time Music Hour Café du Nord. 9:30pm, $12. With the Crooked Jades and Lady A and Her Heel Draggers.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. SFBG

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SAT AUG 8 OPEN 12PM — GEMA Hip Skankin' Ska 10pm
SUN AUG 9 OPEN 1PM — DJ BEN DOVER SOLD OUT 10pm
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	The Wicked Awesomes (Alberta/Canada)	9pm, $8
	The Impediments (tour sendoff)	
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	The Anisazis (San Diego)	
FRI 8/7	**Rob Reich** (piano) and **Craig Ventresco** (guitar)	7-9pm, FREE
	I Can't Feel My Face w/ Special guest...	10pm, $5
	JACQUES RENAULT (DFA/ RUNAWAY/ NYC)	
	Djs EUG & J Montag spinning punk, funk, electro, rock, disco dance, hip hop, no wave	
SAT 8/8	**Silvia Ochoa** (Colombia) Colombian vocalist with project CCmixter	7-8pm, FREE
	California Honey Drops	9pm, $7-10
SUN 8/9	**Vixen Productions Presents...**	9pm, $7-10
MON 8/10	Free Bluegrass Mondays w/ **Toshio Hirano** **Town Mountain Bluegrass**	8:30pm, FREE
TUE 8/11	**Rock Out Karaoke!** Theme: Boy Groups Girl Groups w/ Host Glenny Kravitz	9pm, FREE
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★Sun 8/9	3PM FREE ALL AGES	TWANG SUNDAY REDUCED TO RUIN HANG JONES RIVER CITY
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8/15 - 50 MILLION, SHELLSHAG, SCREAMING FEMALES, KREAMY LECTRIC SANTA, THE REACTION
8/16 - INDIE MART 12-6PM
8/16 - HOMO-A GO-GO ! AFTERPARTY ICY LYTES, DOUBLE DUTCHESS, WARM STREAMS, LIGHT LEAKS, CHRISTIAN SCHROEDER
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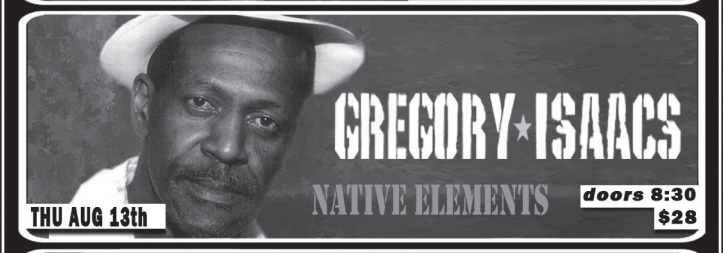
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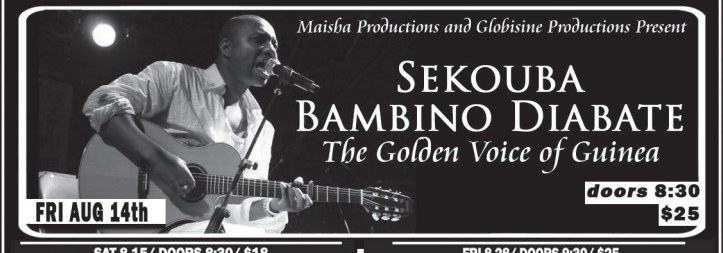












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DEATH VESSEL • A B & THE SEA

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EVENING SHOW: 9 PM $20 TIX AT TICKETWEB
BLACK FRANCIS (solo) of the Pixies
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OPEN MIC WITH JJ SCHULTZ

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THE HEATED
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Audrey Howard and The Misters
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SFBG

stage

Storybook archetypes are the loose inspirations for characters in Boxcar Theatre's musical *Rent Boy Ave.: A "Fairy's" Tale.*
PHOTO BY PETER LIU



Rocked and rolled

Ambitious *Rent Boy Ave.* goes in and out of tune

By Robert Avila
a&eletters@sfbg.com

Musical theater separates the men from the boys, and the gritty urban musical is especially tough to pull off. Hardcore violence, seedy city underbellies, bare midriffs, and a sprinkling of angel dust might make me or you want to burst into song, but it's still pretty jarring to witness. Nonetheless, the GUM as a subgenre is well established. Many would call *Rent* its quintessential expression. Others might go for *Urinetown*, if only to take the piss out of the *Rent* faction. But these are the ones that help sell the form, and they can make it look misleadingly easy.

Boxcar Theatre's new urban rock musical, *Rent Boy Ave.: A "Fairy's" Tale,* has some of the genre's virtues and many of its faults, with a title already evoking at least two of the aforementioned Broadway precedents (though how intentionally I can't say; thematically the play's emphasis falls more on the subtitle, with snaking references to Pinocchio et al.). You have to hand it to Boxcar; as other companies scale back and tighten belts, it steps forward and belts out scales. It's an ambitious capstone to the company's current season. It's also bursting with neighborhood spirit: *Rent Boy Ave.* is about sleazy back-alley prostitution and drug dealing among underage hustlers in the feral alleyways of SoMa, conveniently located right outside the door.

While there are actually relatively few people to be sighted, let alone tricks turned, in the street immediately adjacent to the theater, director Wolfgang Lancelot Wachalovsky does his best to play up any symmetry, having actors panhandle and proposition the audience as they take their seats, arrayed around chain-link and vibrant graffiti (courtesy of Lily Black and Mr. Fingers) in Don Cate's enveloping urban jungle décor. The cheekiness simultaneously erases the distinction between theater and street and calls knowing attention to it.

But ambition and local flavor notwithstanding, the musical is rather shaky. The story begins with the arrival of fresh-meat street urchin David (a nicely bold and comically dry, if musically uneven, Bobby Bryce), exiled from his Midwestern home (yes, he's from Kansas) for being gay. Accomplished hustler Mark (Bradly Mena), already long in the tooth at 17, takes him in hand, while insisting he's straight despite his male clientele. David is not prepared to prostitute himself, but likes Mark, who introduces him to the Pimp (a dramatically flat but resonantly voiced Anthony Rollins-Mullens), who gets him dealing drugs in the meantime. David befriends another of the Pimp's properties, junkie thrasher Jackie, whose opening number, "Punk Rock Slut," establishes actor Danelle Medeiros' conviction and vocal control in the role despite some less than compelling choreography. The streets are haunted, meanwhile, by a psychopathic Dirty Old Man (a bright, enjoyably nasty Donald Currie, with some of the better lyrics) and patrolled by a foul-mouthed soup-kitchen saint, Sister Mercy (an able Michelle Ianiro).

Performances here are mixed, the staging only fitfully compelling. More crucially, book and lyrics (by artistic director Nick A. Olivero) deliver a patchy plot and characters of thin or questionable merit. There's humor and punch in some songs, but too many lines are poetically strained to the point of hemorrhaging — especially in the generally egregious "rhyme"-busting of the Pimp: "I've got apples to pick /And fingers to lick /And money to kick." The rock score (by Michael Mohammed), at times effectively driving or wistful, can also be dully formulaic or ponderously proggy. *Rent Boy Ave.*'s moral has an unfortunate double edge to it: among this world's fleshy but spiritually empty transactions — "Life don't mean a thing /Living in a prostitution ring" — it's the soul that counts. SFBG

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PHOTO BY LOIC NICOLAS

Whoop Click!

PREVIEW Like most superhero tales, actor-comedian James Judd's story begins with a spider bite. He hopes the incident will give him superpowers (specifically the ability to manipulate ATM machines with his eyes), but it never comes. Instead, the nasty bite gives him an excuse to, well, sit on his butt. And it is in his treacherously hot Palm Springs home that our hero gains a lot of weight.

In his newest show, Judd tells the story of how a poisonous spider bite on his butt leads to a two-week holiday at a decrepit fat camp in Florida. Tricked by his parents, Judd accepts a birthday gift at a luxury spa ("You'll really love it — it's like rehab!" says Judd's mom) only to arrive at a weight-loss camp in the middle of a swamp in July. To make matters worse, Judd is accompanied by his four Mormon aunts, who were all made famous in his previous show *7 Sins*. In his 45-minute set, the San Francisco resident takes on 10 hilarious personalities, from the doctor who is convinced Judd's spider bite is a brain tumor to an aunt who can't seem to part with her Bible trivia books. Laugh along at Judd's pain as he relives how he survives the fat camp while trying to uncover the truth behind a dark family secret. Oh, and he reenacts a scene from a porno called *Ass Artist 3* — intrigued yet? **(Victoria Nguyen)**

WHOOP CLICK! Through Aug 22. Sat, 8 p.m., $20, Dark Room, 2263 Mission, SF; (415) 401-7987, www.darkroomsf.com

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Crash Cabaret: Where Queers Collide Mama Calizo's Voice Factory, 701 Mission; 978-2787, www.ybca.org. $10. Opens Aug 1. Fridays, through Oct 25. As part of the PUSH PLAY→YBCA Summer Festival, Mama Calizo's hosts a series of interactive, activist, and social justice events.
The Grapes of Wrath Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. $10-$35. Opens Aug 7. Runs Wed-Sat, 8pm. Through Sept 12. Actors Theatre of San Francisco Presents an adaptation of Steinbeck's novel.
In My Corner Intersection for the Arts Theatre, 446 Valencia; 433-4380, joeorrach.com. $25. Opens Aug 6. Runs Aug 7,8, 14, and 15, 8pm; Aug 9, 7pm; Aug 16, 2 and 7pm. Local performer Joe Orrach's new full of life solo show is back.
South Pathetic New Conservatory Theatre Center Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $22-$40. Previews Aug 5-7. Opens Aug 8. Runs Wed-Sat, pm; Sun, 2pm. Through Aug 23. NCTC presents the SF premiere of Jim David's one-man comedy.

BAY AREA

Singin' In the Rain Woodminster Amphitheater in Joaquin Miller Park, 3300 Jaquin Miller Rd, Oakl; (510) 531-9597, www.woodminster.com. $25-$40. Opens Aug 7. Runs Thurs-Sun, 8pm. Through Aug 16. Woodminster Summer Musicals presents this stage musical based on the 1952 film.

ONGOING

Aaron Trotter and the Incident at Bikini Beach EXIT Theatre, 156 Eddy; 289-6766, www.thunderbirdtheatre.com. $18-$22. Thurs-Mon, 7:30pm. Through Aug 15. Thunderbird Theatre Company presents a full original comedy by Peter Finch of KFOG radio.
"AfroSolo Arts Festival" Various venues; 771-2376, afrosolo.org. Prices vary. Various dates through Oct 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.
East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $20-35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Aug 30. Don Reed's vibrant, physically dynamic, consistently hilarious coming-of-age story is set in 1970s Oakland between two poles of East 14th Street's African American neighborhood: one defined by his mother's strict ass-whooping home, dominated by his uptight Jehovah's Witness stepfather; the other by his biological father's madcap but utterly non-judgmental party house. (Avila)
Ecstasy: a waterfable Thick House, 1695 18th St. $10. Thurs-Sat, 8pm; Sun, 5pm. Through Aug 16. You may be thirsty for change, but Mona (Nora el Samahy) has had her fill, and would like nothing more than to wake up into the same world she went to sleep in. Are the childhood spirits still mischievously haunting her adult life, even her marriage bed, the apparitions of a restless dream life, a flitting memory, some divine revelation, a psychotic break—or just the relentless flux of life itself? San Francisco playwright Denmo Ibrahim's free and playful adaptation of ninth-century Sufi fable "When the Waters Were Changed" gives no one answer, but instead mingles Mona's fragmented story with those of a Sufi ascetic (Garth Petal) and an increasingly rattled old storyteller (Cec Levinson) in a suggestive confluence of three solitary and far-flung lives, creating resonances across vast spans of time and space like so many reverberations on the surface of the water—no wonder Mona's husband (Bobak Cyrus Bakhtiari) calls her "Pebble." In director Evren Odcikin's sure, organic staging for Golden Thread's world premiere, the narrative affect unfolds slowly amid a current of incantatory ensemble movement, rhythm and song (driven by multi-instrumentalist Roman Kosins, with principal score composed by Vince Delgado). The fractured, often comical narrative doesn't always have the dramatic heft it needs to meet the ecstatic goal it's set, but there's a satisfying complexity to going with the flow. (Avila)
"Helluva Night" Royce Gallery, 2901 Mariposa; 1-866-811-4111, www.helluvanightsf.com. $25-40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.
Lady of the 'Loin EXIT Café, 156 Eddy; (415) 673-3847, www.theexit.org. $15. Sat, 9pm. Through Aug 15. Don Seaver, Sean Owens, and Shannon Day join forces for this tribute to SF's most unrepentant neighborhood.
Maidrid's Bow Stage Werx, 533 Sutter; 302-9182, www.maidridsbow.com. $20-24. Thurs/6-Sat/8, 8pm. Wily West Productions presents the world premiere of Morgan Ludlow's Amazon adventure love story.
Not a Genuine Black Man Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.briancopeland.com. $30. Sat-Sun, 3pm. Through Aug 23. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.
Now and at the Hour EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. $15-25. Fri-Sat, 8pm. Through Aug 15. Writer-performer Christian Cagigal has been studiously developing one or another version of a one-man show at the Exit Theatre around his serious chops as a magician. The shows are popular and long running in good part because Cagigal is a strong showman whose feats of "mind reading" are impressively perplexing. (Avila)
One Flew Over the Cuckoo's Nest SF Playhouse, 533 Sutter. $30-$40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through Sept. 5. Dale Wasserman's stage adaptation of Ken Kesey's anti-authoritarian novel is a solid theatrical work in its own right, and holds up remarkably well in this production from SF Playhouse. (Avila)
Only the Truth is Funny: Mid-Life at the Oasis The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $15-50. Sat, 5pm; Sun, 7pm. Through Aug 30. Acclaimed comedian Rick Reynolds premieres his new solo show.
Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. $30-69. Fri-Sat, 8pm; Sun, 7pm. Through Sept 20. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.
Putting it Together Custom Made Theatre Co., 965 Mission; 1-800-838-3006, www.custommade.org. $15-30. Wed/5-Sat/8, 8pm. Custom Made Theatre Co. performs Stephen Sondheim's musical revue.
Rent Boy Ave.: A Fairy's Tale Boxcar Playhouse, 505 Natoma; (415) 776-1747, www.boxcartheatre.org. $18-34. Runs Wed/5-Sat/8, 8pm; Sun/9, 2pm. Boxcar Theatre performs Nick A. Olivero and Michael Mohammed's sexy urban rock musical.
Shades of Gray Next Stage, 1520 Gough; 333-6389, wehavemet.org. $25. Thurs-Sat, call for times. Through Aug 15. Inspired by *Dorian Gray*, this play by late ocal playwright Jeffrey Hartgraves is the story of a man approaching mortality.
Stop Hating Imagination Time V: Laugh 'n a Half! Studio 250. www.pianofight.com. $20. Fri-Sat, 8pm. Through Aug 15. PianoFight's touring sketch comedy act returns, featuring SHIT Show mainstays.
Taming of the Shrew Jerry Garcia Ampitheater, McLaren Park; (510) 420-0813, www.womanswill.org. Free. Aug 8-9, 1pm. Also in Dolores Park Aug 15-16, 1pm. Woman's Will presents an all-female performance of Shakespeare's classic.
The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3006, www.sparestage.com. $20. Tues-Wed, 8pm; Sat-Sun, 2pm. Through Aug 15. It's hard to resist the idea of seeing veteran stage actor Ken Ruta on the intimate Exit Theatre stage in the Bay Area premiere of a play by Yasmina Reza—the French playwright who penned Art and just walked away with a Tony for The God of Carnage. (Avila)
A View From the Bridge Phoenix Theatre, 414 Mason; (510) 835-4205, www.offbroadwaywest.org. $30. Thurs-Sat, 8pm. Through Aug 22. In another fine production from Off Broadway West (a relatively new and small company with some seasoned talent behind it), the tension builds as agonizingly and irrevocably as the televised replay of a manmade disaster. The acting, however, astutely directed by Peter Tripp and anchored by standout work from Harder and Hurst, does vivid, memorable justice to Miller's shrewd and impassioned work. (Avila)
Whoop Click! Dark Room Theater, 2263 Mission; 206-1651, www.darkroomsf.com. $20. Sat, 8pm. Through Aug 22. This evening of comedic autobiographic storytelling in the same style as James Judd's *7 Sins* features guest spots by local comedians, musicians, and performance artists.

DANCE

Joe Goode Performance Group San Francisco Old Mint, 88 Fifth; 433-1235, joegoode.org. Thurs-Sun, 8pm. The stately edifice of San Francisco's rarely accessible Old Mint Building comes vividly alive and aglow in all its ghostly grandeur—and hidden desperation—in this enjoyably varied site-specific installation, an inspired collaboration between director-choreographer Joe Goode and theater designer Jack Carpenter. Audiences are divided into groups and led through a set of revolving dance-performance pieces (deftly and charmingly enacted by Joe Goode Performance Group company members), which are scattered throughout, while imaginatively riffing on, the sober and forgotten majesty of this palace to money. With no firm chronology or period to completely bracket the action in some dismissible yesteryear, the pieces rather suggest a range of city tales from the then and now: stories of Horatio Alger ambition (trumpeted by barkers with old-fashioned megaphones); torrid and tender inter-class romance; privileged but suffocating confinement in the absence of love; identities unmoored by joblessness or elevated (literally) high above the commonweal by extravagant wealth. Exquisitely lit in a range of moody, transporting environments, and meticulously staged to create both visual and aural echoes of scenarios playing out in other parts of the building, this ticket promises a haunting eternal return on your investment. (Avila)
Zhukov Dance Theatre Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. Fri-Sat, 8pm. Yuri Zhukov presents the sescond season of his company.

PERFORMANCE

The August Monthly Event Make Out Room, 3225 22nd St.; 613-5914, therumpus.net. Mon, 7-10pm. $10. Rumpus Managing Editor Isaac Fitzgerald hosts this monthly event, featuring Steve Almond, Katie Crouch, a yo-yo performance by Doc Popular, and music by DJ Real.
Habeas Corpus Mama Calizo's Voice Factory, 1519 Mission; (212) 545-3702, www.therealkimharmon.com. Fri-Sun, 8pm. $15-$20. The real kim harmon performance collective presents a world premiere focused around the question, "What would you get rid of?"
Queer Girl Solo Performance The Garage, 975 Howard; 885-4006, 975howard.com. Fri-Sat, 8pm. $10-$20. SPF4 presents Aries, Calypso, and Cynthia Brinkman.
Writers with Drinks Make Out Room, 3225 22nd St.; www.writerswithdrinks.com. Sat, 7:30pm. $3-$5. Beth Lisick hosts this event featuring Dorothy Allison, Adam Savage, Steven Barnes, Clint Catalyst, and Mary Miller. SFBG

PHOTO BY THAT GUY GIL



Bootie Six-Year Anniversary Weekender

EVENT A good mashup is musical proof that sometimes the whole is greater than the sum of its parts. ("ABC"? "Paradise City"? Both good songs. "ABC City?" Even better.) And when it comes to the art of mixing parts of two or more songs to make one revelatory new one, Bootie SF's Adrian and Mysterious D are expert mathematicians. The duo has been solving mashup equations for the masses for six years, and this weekend they're celebrating their international success with two nights of madness. Friday's theme is School Night, featuring classic mashups, Blow Up DJs upstairs, special performances by Renttecca and Suppositori Spelling, and plenty of naughty school-girl and -boy go-gos. Saturday's Pirate Night features last year's best mashups, DJs Jells Mayhem and Earworm, and performances by Anna Conda and Cookie Dough. And both nights will see A + D on the decks, mashup band Smash-Up Derby on live instruments, and gold-clad Bootie L.A. dance crew Random Acts of Irreverent Dance (R.A.I.D.) on stage. What do you get when you take SF's favorite dance party and double it? A damn good time. **(Molly Freedenberg)**

BOOTIE SIX-YEAR ANNIVERSARY WEEKENDER Fri/7–Sat/8, 9pm. $10–$15.

DNA Lounge, 375 11th St., SF. www.bootiesf.com.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

The Guardian's Best of the Bay Party Mezzanine, 444 Jessie, SF; www.sfbg.com/bobparty. 8pm; free before 9pm, $10 after 9pm. Come celebrate the Bay Guardian's 35th annual Best of the Bay issue with bands, dance performances, DJs, and more of the things that make the Bay Area the best.

THURSDAY 6

Imperial Booksmith, 1644 Haight, SF; (415) 863-8688. 7:30pm, free. Award winning author William Vollmann reads from his new book, that takes us deep into the haunted region of Imperial County, where generations of migrant workers from Mexico have come in search of paradise, only to find heartbreak.
Mythbusters Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. 6pm, $18. Adam Savage and Jamie Hyneman, hosts of the show "Mythbusters," will join Brian Hackney, of CBS's "Eye on the Bay, " to shatter urban legends through extreme scientific method.

FRIDAY 7

Best of the East Bay Party Oakland Museum of California, 1000 Oak, Oak.; (510) 238-2200. 5pm, free. Celebrate the East Bay with the East Bay Express, featuring six music stages, a sports ring, local designers, local restaurant vendors, live art, and more.
Film School for a Day SF School of Digital Filmmaking, 2565 3rd St., SF; (415) 824-7000. 10am, free. Experience filmmaking first hand by learning the basics of the camera, lighting, directing, and editing.
Martial Arts Series Asian Art Museum, 200 Larkin, SF; (415) 581-3500. Friday-Sunday at Noon, free with museum admission. AsiaAlive showcases Japanese martial art forms featuring *kendo kata* this week, fundamental techniques of attacking and counter-attacking with swords.
Roller Disco Cellspace, 2050 Bryant, SF; (415) 648-7562. 8pm; $10 in costume or playa garb, $15 without, $5 skate rental. Have a funky good time while helping to raise money for the Black Rock Roller Disco Camp at Burning Man and the San Francisco Sunday Streets campaign.
Sleep with the Sharks Aquarium of the Bay, Embarcadero and Beach, (415) 623-5313, call for reservations. 7:30pm, $60. Bring your family or friends and sleep just inches from sharks swimming overhead, featuring activities, guided tours, meet and greets with animals, evening snacks, and a full breakfast in honor of shark week.

SATURDAY 8

BAY AREA

Growing Up in Oakland 1870 Antonio Peralta House, 2465 34th Ave., Oak.; (510) 532-9142. 2pm, $3. See and hear eyewitness accounts of what it's like to grow up in East Oakland at this youth film festival featuring short personal films created over the past year by Fruitvale youth. Community discussion about the implications of these films to follow.

MONDAY 10

Confessions of an Alien Hunter Atlas Café, 3049 20th St., SF; (415) 440-1792. 7pm, free. Hear author Seth Shostak, senior astronomer for the SETI Institute, postulate about why we think aliens are out there, is Earth really being visited, what happens if we pick up a signal from another world, and other[worldly] questions. SFBG



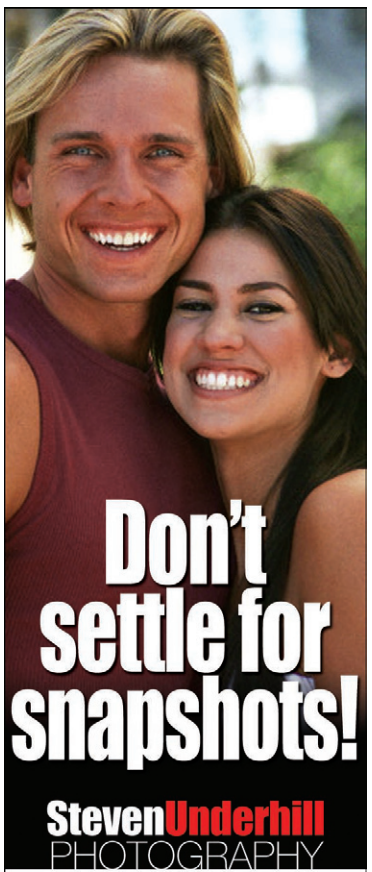




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food + drink

The Moss Room, hidden beneath the new Academy of Sciences building, is moodily dim and quiet with a well-executed California menu that skitters betweeen simplicity and sophistication.

PHOTOS BY RORY MCNAMARA





Lusticity

By Paul Reidinger
paulr@sfbg.com

The basement restaurant is an odd duck — odder still if the basement is in a museum in a relatively remote park. Yes, my 16-ton hints do pertain to the Moss Room, the venture orchestrated by Loretta Keller and Charles Phan that opened last fall in a subterranean sector of the new Academy of Sciences building in Golden Gate Park.

A word, if I may, about that building, which faces its nemesis, the DeYoung Museum, across the concourse the way Minas Tirith faced Minas Morgul in *The Lord of the Rings*: one fair, the other sordid. The Academy of Sciences building is, for me, the far superior design because it subtly but unmistakably refers to its predecessor and because, with its expanses of glass and filaments of steel, it sits in its sylvan setting far more lightly. It does not imperially impose itself on its surroundings. Also, it has the Moss Room.

Strange to say, but the restaurants the Moss Room most resembles are both downtown, where the Academy should have been moved. One is Shanghai 1930, a similarly elegant basement, like a lavish bunker. The other is Bix, above ground but with underwaterish light and a bold staircase. At Bix, the staircase rises to a mezzanine; at the Moss Room, it descends from a cafeteria to the subterranean sanctum and adjoins a channel-like aquarium and a wall garden.

These design details suggest the restaurant's commitment to sustainability, and as weary as sometimes one grows in using that word, it's probably worth repeating with respect to a place that is inside a science museum in the middle of a large urban park. If any restaurant should be attentive to food's ecological dimension, it should be the Moss Room. And it is, with the passion extending all the way to the wine list, which is organized under the rubrics "organic," "biodynamic," and "sustainable."

The Moss Room's look doesn't suggest its kinship to Keller's other restaurants, Bizou and Coco500. The former was like the best restaurant in a quaint Provençal town, while the latter offers a slightly deracinated spareness meant to appeal to urban youth. The food, though, is another matter. Keller has long been a leading exponent of a cooking style I associate closely with Zuni Café: the cuisine of Italy and the south of France, fluffed and freshened. We could call this style "rustic" or "lusty," to use two clichés much favored in a certain cliché-choked competing venue — but let's not. How about "lustic"? Or perhaps "lustique"?

Because the Moss Room, despite being below the water line, is a more elegant venue than either Bizou or Coco500 — a carpeted hush, dim lighting, high ceilings, the zen spectacle of drifting aquarium fish and herbs growing from the wall above them — there is a certain tension about the food. Should it be elegant or lustic? Can it be both? When you try to be both, you risk being neither.

The small plates reflect a certain restlessness. They range from a humble plate of hummus and pita bread ($10) — glistening like naan — embellished with roasted red-pepper and manouri cheese, to the more elaborate batter-fried squash blossoms ($9) zipped up with goat cheese, mint, and roasted-garlic aioli.

A bowl of corn chowder ($8) did strike me as quite Kelleresque. The corn came from Brentwood, and the chowder was made with chicken and shrimp stocks, along with bits of bacon for deeper flavor. Summer corn is famously sweet, of course, and shrimp stock can intensify this effect. So can under-salting. Luckily, fate provided us a small bowl of sea salt.

Equally Kelleresque was a bowl of squid-ink spaghetti ($12) tossed with a meaty mix of squid and sun-dried tomatoes sharpened with chili flakes and what the menu called "herbs." This dish was visually striking, with the zinfandel-colored strings of pasta looking like a clump of kelp, and its flavors glowed with a steady dark heat.

I caught a milder wave of the same effect with the local albacore ($26), a pair of seared chunks looking like roulades embedded on a textured carpet of roasted eggplant shreds and tomato quarters, with a pale green purée of summer squash piped around the perimeter. Albacore is wildly underrated and is worth searching out.

As for salmon: I like it but don't love it, and when our server explained that the wild Alaskan version ($23) consisted not of a filet but of flaked flesh tossed with English-pea cavatelli and a north African blend of radish, mint, and preserved lemon, I silently cheered. Salmon can be overbearing and rich, but here the kitchen induced it to cooperate with its platemates.

Speaking of platemates: Greg's cookie plate ($9) offers a petit-fours-like array of tiny treats. It's ideal for sharing, and you get lots of bites with not much heft. For the heft-minded: a roasted-peach tart ($9), accompanied by a lump of crème fraîche custard and grainy peach sorbet. Close your eyes and think of the Stairmaster.

• Le *boo-boo*: In a recent piece about Bistro St. Germain (July 22) I described Paris' Faubourg St. Germain as being on the Right Bank of the Seine. Well, no, it's actually on the Left Bank. SFBG

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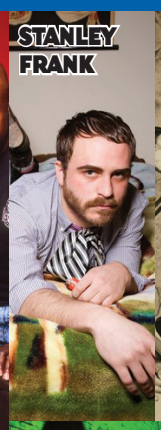
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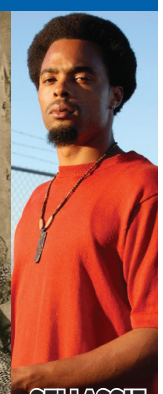
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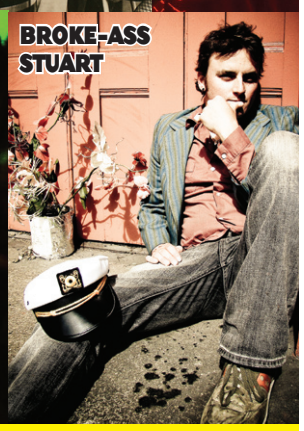












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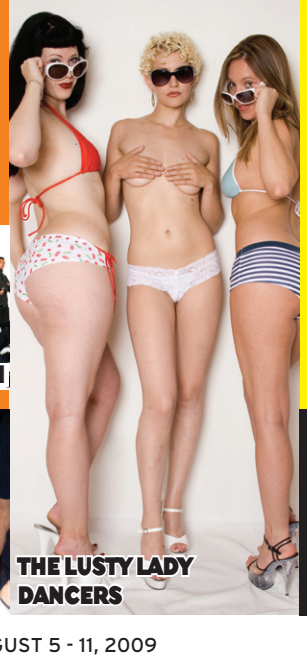
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A story goes with it

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS There's something reassuring about this, that, blink, 15 years later there's still a line outside Kate's Kitchen on Sunday morning. And they still haven't figured out how to make home fries taste like anything. And their homemade sausage patties are still only slightly more flavorful than hockey pucks — but not nearly as succulent. And I will still wait in line for half an hour to eat there.

The good news is I won't have to do so again until 2024, at my current rate of amnesia.

There's more good news. I'd scored a goal in a soccer game that same Sunday morning, so while the Maze and me were waiting, he in his bicycle sweat and me in my soccer stink, I got to describe this great goal in great detail, the ins and outs, overs and unders, the intricacies, the outricacies ... there was all the time in the world.

Having seen me play soccer before, the lucky fuck, my Maze's amazement was palpable. His forehead wrinkling into a labyrinth of wonder, he asked, "You didn't get lonely?"

Now, to appreciate the excellence of this question, one would have to be an avid Cheap Eats reader, which I'm not. So he had to explain it to me, but I don't have the time to explain it to you because, contrary to all appearances to the contrary, this is not a review of Kate's Kitchen, and we haven't even sat down yet. Suffice to say, it was a good question, and the answer was, no, I didn't get lonely.

"Were you nervous you would miss?"

"I wasn't nervous," I said. "I was *sure* I would miss." Have I explained this already, to you non-athletes? There's the *zone*, see, and then there's the *no-zone*, and the cool thing is that in either of them anything at all is possible.

"Your table's ready" ... for example.

It was so loud inside Kate's that a little kid was holding his ears. It was so loud that, once seated, I kind of wished we were still standing outside on the sidewalk. And that was *before* our food was served.

Another thing about this day was that it was the San Francisco Marathon. So the Maze and me were not the only sweaty smelly people in town. We'd watched some of them staggering along Haight Street, way after the fact, looking like death and saying, "Thank you. Thank you." Because everyone was congratulating them. Marathoners inspire me, too. Big time. I wanted to pat them on the back, but was afraid they might fall over.

The Maze tried to explain bike racing to me. The last stage of the Tour de France was that day, too, and he'd been watching and following it. These 'uns ride 100-plus miles a day for weeks and there are mountains and sprints and teams and packs and stages, and all I kept thinking about, the whole time he was talking, was their butts.

But that night we watched a little bit of it on his computer, and I thought I understood. Bike racing, like any other sport, has stories in it. And that's what makes it, and life, interesting. I think it was a Damon Runyon character who used to say this, about horses: "There's a story goes with it."

I say that sometimes about a restaurant. Maybe it's what used to be there before this place. Maybe it's something important that happened to you, like divorce. Or a particularly transcendent chili.

Looney's in Berkeley just opened a second Looney's in Oakland, on MLK Blvd., making it the closest barbecue to my house. I go by it many times a week. I've eaten their pulled pork sandwich, and french fries, and I've studied their menu, which is extensive for a barbecue joint — and expensive, for a barbecue joint. I've sampled a few of their many sauces, but I still don't know their story. Sign says they were voted Alameda County's best barbecue. Really??? I might eat there four more times this week, in the company of 12 more question marks. They have a lunch buffet, beef stroganoff, and clam chowder in sourdough bread bowls.

Something tells me they ain't going to make it until 2024. Help me understand. **SFBG**

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L.E. Leone's new book is Big Bend (Sparkle Street Books), a collection of short fiction.

film





Mabel Longhetti (Gena Rowlands, in an Oscar-winning performance) simmers quietly in *A Woman Under the Influence* (1974). At right, Peter Fonda and Jack Nicholson hit the road in a classic still from *Easy Rider* (1969).

Variety lights

PFA mines treasure from UCLA's Festival of Preservation

By Max Goldberg
a&eletters@sfbg.com

If Jean-Luc Godard is right that film history is the history of the 20th century, the film preservationist surely occupies a privileged seat of knowledge. Steve Erickson implied as much in 2007's *Zeroville*, his surrealist novel centering on a "cineautistic" film editor who gives new meaning to Freud's concept of "screen memories." But by and large the preservationist's labor is beyond public view. UCLA's prestigious moving image archive is trying to change that with a touring program of highlights from its biannual Festival of Preservation. In an e-mail exchange with Jan-Christopher Horak, the archive director wrote that "When I became director 19 months ago, it seemed that all the work was wasted if we only showed the films in our theatre in Los Angeles."

The Pacific Film Archive screens 14 of these restorations during August, one of which showed at the Castro Theatre in May. Head archivist Ross Lipman reintroduced the eager crowd to John Cassavetes' *A Woman Under the Influence* (1974), veering comfortably between technological details and dishy anecdotes. Several of Cassavetes' original collaborators were in attendance, and it was clear that Lipman had joined their ranks in his material intimacy with the film. I was fully expecting to be wowed by seeing Mabel and Nick Longhetti's tumult splayed across the big screen, but the revelation was in the soundtrack: the dynamic see-sawing between nonsense whispers and splitting screams made the film a physical experience.

Restorations can bring our attention to previously unseen (or unheard) aspects of a film, making it more complex than we first realized. Dial the formal elements up too much, though, and you have the aesthetic equivalent of a juiced ballplayer — many critics felt this line was crossed in the brightening of R.W. Fassbinder's *Berlin Alexanderplatz* (1980) and the soundtrack facelift performed on Orson Welles's *Othello* (1952). Nitrate is time-sensitive and costly to preserve, and since the number of titles is too great to be comprehensive, the choice of which film to preserve is bound to be polemical.

"While UCLA has traditionally focused on Hollywood films, given our geographic location, we have become increasingly interested in independent and avant-garde work," Horak explained. This shift has resulted in its tremendous success with restorations of *Killer of Sheep* (1977), *The Exiles* (1961) and the early films of Kenneth Anger — a set of work that, when taken together, brings wider attention to Los Angeles' rich tradition of what scholar David E. James calls "minor cinemas."

The PFA picks are delightfully eclectic, but the common thread of this mostly American set is independence. From early avatars like Edward Curtis (1914's *In the Land of the Head Hunters*) to Poverty Row auteurs like Edgar Ulmer (1948's *Ruthless*), political outliers like Joseph Losey (1951's *The Prowler*) to those filmmakers who gave indie cinema a name of its own (Cassavetes and John Sayles), "Secrets Beyond the Door" weaves a multitude of independent traditions. SFBG

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SUMMER OF '69: *EASY RIDER* MARKS 40 YEARS OF ROAD TRIPPIN'

When Dylan wrote "Forever Young," he surely didn't reckon on something that would make even the most yoga-limbered original hippie feel old: *Easy Rider* turning 40. But it just did, an occasion commemorated by the restored print playing the Red Vic this week. Disregarding the tragic social-commentary ending, one can ponder "Where would Captain America and Billy be now?" — then watch 2007's *Wild Hogs* for one depressing possible answer.

Easy Rider has been lionized and analyzed as the single film that most changed — or eroded — old-school Hollywood. It was made well under the radar for a pittance, by the blind leading the naked — Peter Fonda had never produced a film, and Dennis Hopper had never directed one. Real rednecks hired as bit players really did want to beat up the longhaired crew, who really were frequently on the drugs ingested on-screen. Hopper dithered for a year before delivering a three-hour edit. (Surprisingly, he approved of the 95-minute final version others hastily cut.)

By the time *Rider* finally came out, some thought the biker genre was already finished. Despite all that, it became a phenomenon, "defining the sixties" and inducing the studios to chase that elusive magic by greenlighting innumerable other first-time filmmakers' equally loose, indulgent features.

Looking at *Easy Rider* now is like rereading Hermann Hesse or Carlos Castaneda 40 years later — do it at your own peril, because what seemed so profound then might be revealed as pretentious, vague, and awfully dated. The mystique transcended the movie long ago. But this tale of two hippie dudes smuggling coke (scored from Phil Spector as "the Connection"!) cross-country only to discover they "blew it," has innumerable parts greater than its sum: it gave us Jack Nicholson (who was about to quit acting before being asked to replace Rip Torn), cinematographer Laszlo Kovacs, all-rock soundtracks, the inimitable Karen Black, and many more. As phrase and symbol, *Easy Rider* still evokes a dream. **(Dennis Harvey)**

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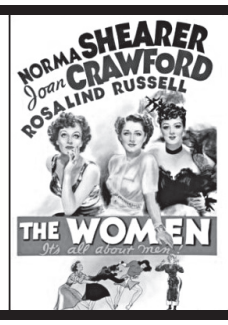
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"Beyond ESPN: An Offbeat Look at the Sports Film"

PREVIEW Co-curated by Yerba Buena Center for the Arts' Joel Shepard and the *Guardian*'s Johnny Ray Huston, "Beyond ESPN" also goes beyond cinematic convention, offering up a scorecard of (mostly) uncommon picks cleverly corralled under the banner of sports films. In other words, there's no *Rudy* (1993) here. The series kicks off Thursday, Aug. 6 with "Rare Films from the Baseball Hall of Fame" (including commercials featuring a pre-scandal but ever-cheeky Pete Rose) and continues throughout August with takes on professional cycling (1976 doc *A Sunday in Hell*); tennis (1982's *The French*, a behind-the-scenes look at the 1981 French Open); and swimming (2006's *Agua*). Plus: *Visions of Eight* (1973), a study of the tragic 1972 Munich Olympics by eight different directors (including Milos Forman, Arthur Penn, and John Schlesinger); and 1971's *Football as Never Before*, an intimate, on-the-pitch portrait of luxuriously-maned soccer great George Best. Also included is Clair Denis' 2005 *Towards Mathilde*, about contemporary choreographer Mathilde Monnier, and a trio of good-time flicks dubbed "Winning Isn't Everything: A Tribute to the 1970s Sports Film" from Midnites for Maniacs programmer Jesse Hawthorne Ficks: *Ice Castles* (1978), *The Bad News Bears* (1976), and *The Cheerleaders* (1973). Go team! **(Cheryl Eddy)**

BEYOND ESPN: AN OFFBEAT LOOK AT THE SPORTS FILM. Aug 6–30, $8. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.ybca.org

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO JEWISH FILM FESTIVAL

The 29th San Francisco Jewish Film Festival runs through August 10 at CineArts @ Palo Alto Square, 3000 El Camino Real Bldg. Six, Palo Alto; Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; Jewish Community Center of San Francisco, 3200 California, SF; and Roda Theatre, 2025 Addison, Berk. Tickets (most shows $12) are available by calling (415) 256-TIXS or visiting www.sfjff.org. All times pm unless noted.

WED/5

CineArts *Lady Kul El-Arab* with *"Grown-Up"* 2:30. *The Tale of Nicolai and the Law of Return* with *"Home"* 4:30. *The Gift to Stalin* with *"Mama, L'Chaim! (To Life!)"* 6:15. *Lost Islands* 8:45.
Roda *Ma'aleh Film School 20th Anniversary* noon. *Zrubavel* 2:15. *Seven Minutes in Heaven* 4. *The Yes Men Fix the World* 6:30. *Broken Lines* with *"My Amulet"* 8:45.

THURS/6

CineArts *Menachem and Fred* 2. *Empty Nest* 4:15. *Broken Promise* 6:30. *Acné* with *"Bait"* 9:15.
Roda *Jerusalem Cuts* with *"Herskovits at the Heart of Blackness"* noon. *Refugees* 2:30. *Defamation* 4:15. *Hey Hey It's Esther Blueburger* 6:45. "Jewtoons" (shorts program) 9.

SAT/8

JCC *A History of Israeli Cinema* 11:30am. *Heart of Stone* 4:35. *Broken Promise* 6:45. "Jewtoons" (shorts program) 9:40.
Roda "Jews in Shorts" (shorts program) 11:30am. *I Am Von Höfler Variation on Werther* 1:30. *Cycles* with *"With a Little Patience"* 5. *A Matter of Size* with *"Joshua"* 7:30. *Victoria Day* with *"Ten for Grandpa"* 9:45.
Smith Rafael *Defamation* noon. *Yoo-Hoo, Mrs. Goldberg* 2. *The Gift to Stalin* with *"Mama, L'Chaim! (To Life!)"* 4. *Hey Hey It's Esther Blueburger* 6:30. *Mary and Max* 8:45.

SUN/9

JCC *Jerusalem Cuts* with *"Herskovitz at the Heart of Blackness"* 11:30am. *I Am Von Höfler Variation on Werther* 2. *The Gift to Stalin* with *"Mama, L'Chaim! (To Life!)"* 5:30. *Empty Nest* 7:45.
Smith Rafael *The Yes Men Fix the World* noon. *Skin* 2. *Zrubavel* 4. *Acné* with *"Bait"* 6. *Seven Minutes in Heaven* 8:15.

MON/10

Smith Rafael *Cycles* with *"With a Little Patience"* 4. *Hello Goodbye* with *"Sidney Turtlebaum"* 6:15. *Victoria Day* with *"Ten for Grandpa"* 8:50.

OPENING

Adam What happens when boy meets girl, and boy turns out to be more of a fixer-upper — more *work* — than the girl ever imagined: closer to both a scientific genius *and* the elementary-school children she works with? To new tenant Beth (Rose Byrne), Adam (Hugh Dancy) seems like he's got it all: he's puppy-dog adorable, sweet and unpretentious, has his own sizable Manhattan apartment, and is brimming over with facts and figures about astronomy — an ingenuous, unguarded soul that sharply contracts with her street-smart, fast-talking father Marty (Peter Gallagher). Adam also has Asperger's Syndrome. Rudderless after a layoff and the death of his father, Adam might need a care-taking companion more than a girlfriend — something even a well-meaning school teacher like Beth finds a major relationship hurdle. Meaning, it's not that he's just not that into you — it's that you're from Venus and he's from a galaxy far, far away. TV director Max Mayer's low-budg indie *Adam* does do a solid job of depicting the pains and joys of romance with an adult with special needs: it's much more clear-eyed and downbeat than its marketing campaign would have you believe, though at times it suffers from paint-by-numbers sentimentality and an outright energy deficit. But much like Beth, few moviegoers will be able to resist the charms of Dancy, who pulls off a genuinely great, touchingly unreserved performance as the man with a child in his eyes. (1:39) *Embarcadero, Sundance Kabuki.* (Chun)

The Cove One can only hope that *Flipper* fans, dolphin lovers, and seafood consumers everywhere will manage to hear about or see *The Cove*. No hype: everyone who sees this documentary and cares about animals — or simply gives a damn about the amount of mercury they're ingesting with each a bite of hamachi or fish stick — will be stirred by the dolphins' plight and *The Cove*'s horrifying, sickening images. Since *Flipper* dolphin trainer Ric O'Barry discovered the heartbreaking effects of his popularizing work with creatures and their subsequent inclusion in marine shows around the world, he's become a cage-cutting activist in an attempt to make sure the sensitive and intelligent animals are never abused or held in captivity again. His work led him to Taiji, Japan, where a secret dolphin harvest has been going on behind barbed wire. The town fishermen have been corralling dolphins in an exquisite yet ultimately treacherous cove, selecting the marine mammals they can sell to sea parks and shows, and then brutally butchering the many remaining animals. The carcasses are sold as dangerously high-mercury dolphin meat to the Japanese public. Filmmaker Louie Psihoyos and his team of tech-savvy activists and apply all their admirable investigative journalistic skills to help O'Barry uncover the truth, including cameras hidden in faux-rocks, and in the process get a genuinely heartbreaking visual and audio document of the dolphin massacre, as the cove's waters turn crimson amid the carnage. Unforgettable — and perhaps the crucial step in halting the killing. (1:36) *Embarcadero, Shattuck, Smith Rafael.* (Chun)

G.I. Joe: The Rise of Cobra Can we blame the *Transformers* movies for this one? (1:47) *California, Grand Lake, Presidio.*

Julie and Julia As Julie Powell, disillusioned secretary by day and culinary novice by night, Amy Adams stars as a woman who decides to cook and blog her way through 524 of Julia Child's recipes in 365 days. Nora Ephron oscillates between Julie's drab existence in modern-day New York and the exciting life of culinary icon and expatriate, Julia Child (Meryl Streep), in 1950s Paris. As Julia gains confidence in the kitchen by besting all the men at the Cordon Bleu, Julie follows suit, despite strains on both her marriage and job. While Streep's Julia borders on caricature at first, her performance eventually becomes more nuanced as the character's insecurities about cooking, infertility, and getting published slowly emerge. Although a feast for the eyes and a rare portrait of a female over 40, Ephron's cinematic concoction leaves you longing for less Julie with her predictable empowerment storyline and more of Julia and Streep's exuberance and infectious joie de vivre. (2:03) *Oaks, Piedmont, Presidio, Sundance Kabuki.* (Swanbeck)

Kassim the Dream How does a former child soldier from Uganda end up a world-class boxer? Snatched from his school at six years old, Kassim "the Dream" Ouma was drafted into the National Resistance Army and forced to commit many atrocities. After joining the boxing team and defecting to the U.S., Ouma quickly rose through the ranks to win the junior middleweight boxing championship, adopting a hip-hop lifestyle and many supporters along the way. However, he raised controversy due to his

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THE COVE



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OPENING

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violent past and his shockingly apolitical attitude toward Museveni, the Ugandan president and NRA leader, who eventually granted him a pardon. When Ouma returns home, you finally catch a glimpse of his humanity and begin to fathom the reservoir of grief beneath his cocky boxer exterior. As he reunites with his grandmother and visits his father's grave, you suddenly understand that boxing has provided a two-fold outlet — allowing him to release his pent-up anger and absorb that of others, dulling the pain, blow by crushing blow. (1:26) *Roxie.* (Swanbeck)

Lorna's Silence The Dardenne brothers have done it again. This smart and exquisite film launches you into the middle of a manic world fueled by drugs, desperation, and lies in which Lorna (Arta Dobroshi) contrives a marriage with a junkie named Claudy (Jérémie Rénier) to become a Belgian citizen. The diabolical plan consists not only of Lorna receiving her papers, but also of snagging a quickie divorce and marrying a Russian Mafioso, also in need of citizenship. In exchange, the mobster agrees to compensate Lorna so she and her boyfriend can open up a shop together. But their seemingly meticulous plan gets muddled when the Russian resorts to violence after the divorce takes too long to process and Claudy unexpectedly kicks his habit. Delivering a powerhouse performance, Dobroshi is a revelation, exuding equal parts cruelty and compassion in this transformative role. Meanwhile, the Dardennes refuse to condescend to their audience, plumbing the depths of human betrayal, psychosomatic trauma, and the dangers of silence. (1:45) *Clay, Shattuck.* (Swanbeck)

Paper Heart Performance artist and co-screenwriter Charlyne Yi searches for love — and finds it with Michael Cera — in this "hybrid documentary." (1:29) *Sundance Kabuki.*

A Perfect Getaway Newlyweds (Milla Jovovich and Steve Zahn) find themselves on a honeymoon of horrors in the latest from *Pitch Black* (2000) director David Twohy. (1:37)

Shorts Dear Robert Rodriguez, please stop making family films. Love, horror fans. (1:29)

Yoo-Hoo, Mrs. Goldberg It's surprising that *The Goldbergs* doesn't loom larger in television history or general cultural awareness. Admittedly, the show's heyday came in TV's early years as a mass medium. In 1949, when it commenced as a CBS half-hour, there were about 1 million television sets in use here. By 1954, at its run's end, nearly three-quarters of U.S. households owned their own boob tube. One reason for that radical expansion was the vast popularity of *I Love Lucy* — which grabbed *The Goldbergs*' time slot and sitcom supremacy. Everybody still loves Lucy. But who remembers Mrs. Goldberg? Aviva Kempner's*Yoo-Hoo, Mrs. Goldberg* commemorates not just a largely forgotten popular institution, but also the one-woman dynamo who created and sustained it. Known to millions as humble Molly Goldberg, in real life Gertrude Berg (née Tilly Edelstein) developed performing ambitions and organizational chops from an early age. After a popular radio show *(The Ride of the Goldbergs),* she moved to television, where she masterminded success not just as star and head writer, but producer, mogul, and hard-driving perfectionist. At one point she was named "Most Respected Woman in America" — following Eleanor Roosevelt, though in income their positions were reversed. After *The Goldbergs* disappeared from syndication, then from memory, it would be decades before demonstrably Jewish characters (as opposed to gentile-fied Jewish performers) would again be so prominent on television. (1:32) *Opera Plaza, Shattuck, Smith Rafael.* (Harvey)

ONGOING

Aliens in the Attic (1:26) *1000 Van Ness, SF Center.*
Away We Go (1:38) *Shattuck.*
Brüno (1:33) *1000 Van Ness.*
Chéri (1:32) *Albany, Opera Plaza.*
The Collector (1:28) *1000 Van Ness.*
Departures (2:11) *Shattuck.*
(500) Days of Summer (1:36) *California, Empire, Piedmont, Sundance Kabuki.*
Food, Inc. (1:34) *Embarcadero.*
Funny People Judd Apatow hopes to dive into the deep end with *Funny People*, a semi-autobiographical tale set around the stand-up comedy circuit and about Ira Wright (Seth Rogen), a

CONTINUES ON PAGE 46 ››


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ONGOING

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bumbling amateur, and George Simmons (Adam Sandler), a famous comedian who suddenly discovers he's terminal. Faced with his own mortality — one problem he can't joke his way out of, George takes Ira under his wing, mentoring and helping him cultivate his routine. He also tracks down Laura (Leslie Mann), a lost love, and tries to repair their relationship. Although *Funny People* offers a rare, behind-the-scenes look at the pressures and price of stand-up and a diverting slew of celebrity cameos, it ultimately falls flat because Sandler doesn't possess the dramatic traction needed to convincingly pull off his character's evolution, and he and Apatow have trouble balancing cancer with comedy. Nevertheless, it is still an ambitious effort, especially since Apatow's specific brand of humor makes it difficult for him to venture into darker waters. He might alienate his frat boy fans by leaving the kiddie pool. (2:20) *Marina, 1000 Van Ness, Shattuck, Sundance Kabuki.* (Swanbeck)

G-Force (1:30) *Grand Lake, 1000 Van Ness, SF Center.*

The Hangover (1:45) *Marina, Oaks, 1000 Van Ness.*

Harry Potter and the Half-Blood Prince (2:33) *Empire, Grand Lake, 1000 Van Ness, Presidio, Sundance Kabuki.*

Humpday (1:35) *Lumiere.*

The Hurt Locker When the leader of a close-knit U.S. Army Explosive Ordnance Disposal squad is killed in action, his subordinates have barely recovered from the shock when they're introduced to his replacement. In contrast to his predecessor, Sgt. James (Jeremy Renner) is no standard-procedure-following team player, but a cocky adrenaline junkie who puts himself and others at risk making gonzo gut-instinct decisions in the face of live bombs and insurgent gunfire. This is particularly galling to next-in-command Sanborn (Anthony Mackie). An apolitical war-in-Iraq movie that's won considerable praise for accuracy so far from vets (scenarist Mark Boal was "embedded" with an EOD unit there for several 2004 weeks), Kathryn Bigelow's film is arguably you-are-there purist to a fault. While we eventually get to know in the principals, *The Hurt Locker* is so dominated by its seven lengthy squad-mission setpieces that there's almost no time or attention left for building character development or a narrative arc. The result is often viscerally intense, yet less impactful than it would have been if we were more emotionally invested. Assured as her technique remains, don't expect familiar stylistic dazzle from action cult figure Bigelow (1987's *Near Dark*, 1989's *Blue Steel*, 1991's *Point Break*) — this vidcam-era war movie very much hews to the favored current genre approach of pseudo-documentary grainy handheld shaky-cam imagery. (2:11) *California, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki.* (Harvey)

In the Loop (1:49) *Albany, Embarcadero, Smith Rafael.*

Irene in Time (1:35) *Lumiere.*

Moon (1:37) *Oaks, SF Center.*

Orphan (2:03) *1000 Van Ness, SF Center, Shattuck.*

The Proposal (1:48) *1000 Van Ness.*

Public Enemies (2:28) *1000 Van Ness, SF Center, Shattuck.*

Séraphine (2:01) *Opera Plaza, Shattuck, Smith Rafael.*

Shrink (1:44) *Lumiere, Shattuck.*

Tetro (2:07) *Smith Rafael.*

Thirst (2:13) *Bridge.*

The Ugly Truth Old-fashioned TV news journalism, at least three waves of feminism, and most of the rest of what is good and true in the world are violated in the service of churning out yet another permutation of the opposites-attract formula. The premise may make you look fondly back on the moment when *You've Got Mail* (1998) tried to put a human face on Borders-style chain retail. Katherine Heigl plays Abby, the type-A (check) producer of a local morning show in a ratings sinkhole; Gerard Butler plays Mike, the potty-mouthed degenerate hired to raise the numbers by dragging the content down to his level, which entails bringing in themes from his shock-jock-style late-night dating show, *The Ugly Truth* (also string-bikini'd twins wrestling in cherry-flavored Jell-O). Soon enough, we are being handed cue cards signaling this lout's diamond-in-the-rough qualities, as Abby moves from loathing and disgust to something resembling (shiver) respect and (heave) attraction. The writers don't strain themselves or our credulity, though (basically: good with nephew; only had sex with one Jell-O twin, not both). Once again Heigl proves up to the task of broad physical comedy, and she and Butler have their crassly amusing moments with the unabashedly raw (in the Apatowian sense) material. But all the lewd humor, the sniping, and capers like dangling Heigl from a tree to expose her granny-waisted undergarments are just distractions from (a) a moviemaking industry in dire need of a new formula and (b) the seriously ugly truth, which is that the film is asking us to root for romance with a guy whom we heard quite clearly in Act One refer on-air to women as dogs. This one's a keeper! (1:41) *1000 Van Ness, Presidio, SF Center.* (Rapoport)

Up (1:36) *SF Center, Shattuck, Sundance Kabuki.*

Whatever Works (1:32) *Oaks, Opera Plaza.*

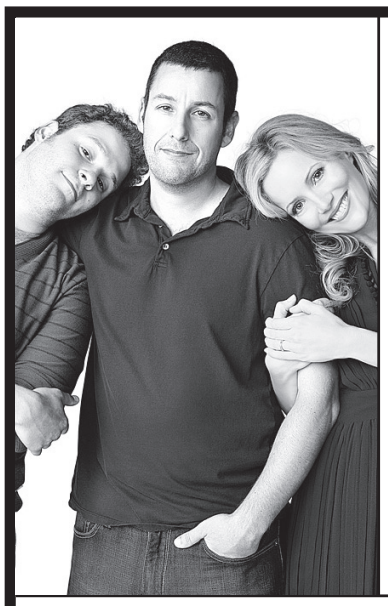
REP PICKS

"Beyond ESPN: An Offbeat Look at the Sports Film" See pick box. *Yerba Buena Center for the Arts.*

Easy Rider See "Summer of '69." (1:35) *Red Vic.*

"Midnites for Maniacs: Rock 'Till You Drop!" The risk of air guitar carpal tunnel will be off the charts when Midnites for Maniacs presents six hours of the finest in feathered-hair entertainment. First up is a real obscurity, Michael Nankin and David Wechter's *Junior High School*, a 37-minute 16mm epic shot in 1977 at John Muir Middle School in Burbank. The first day back at the grindstone after summer vacation is fraught with tension for eighth grader Jerry (P. David Ebersole) as he struggles to summon the nerve to ask jockette Lori (Karen Capelle) to a party next weekend thrown by Sherri (future most-famous-cast-member Paula Abdul, who had a different nose back then). Complicating factors include the evil temptress Vicki, world-class fink ("You guys are so immature!") Keith, and Yo La Tengo's Ira Kaplan as a boy who doesn't quite get the concept "jock strap." There are also production numbers set in phys ed class, wood shop, home ec, and the girl's locker room, where some serious bra-size grievances are aired. Next is *Bill and Ted's Excellent Adventure* (1989), still unchallenged two decades later as the best application of Keanu Reeves' slippery talents; and *Top Secret* (1984), an espionage spoof by the *Airplane!* (1980) guys that's arguably ditto for Val Kilmer, who at this early stage was more Jim Carrey than Jim Carrey. Those movies were hits, a fate that strangely eluded *Get Crazy*, a very funny 1983 comedy with Malcolm McDowell as a massively crotch-stuffed Mick Jagger caricature. He tops a cast that only gets more surreal: Ed Begley Jr., Lou Reed, Dick Miller, Lee Ving of Fear, Fred Willard, Clint Howard, Mary Woronovm, and Paul Bartel. *Castro.* (Harvey)

"Secrets Behind the Door: Treasures from the UCLA Festival of Preservation" See "Variety Lights." *Pacific Film Archive.* **SFBG**



ROLLING STONE
"HILARIOUS."
Peter Travers

Adam Sandler
Seth Rogen

FUNNY PEOPLE

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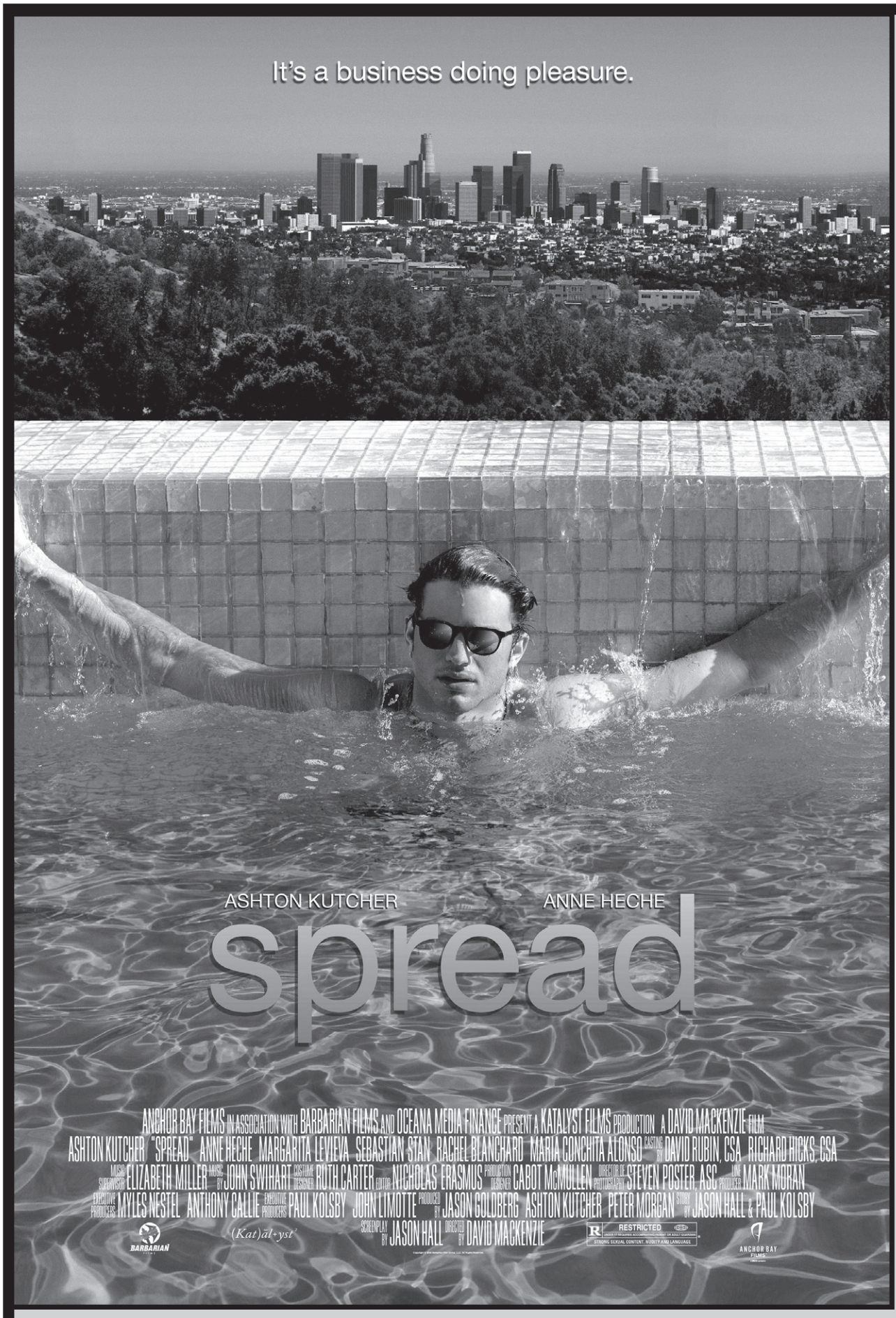
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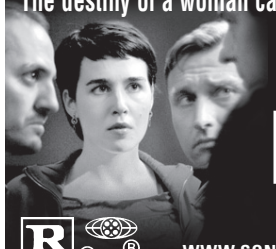
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FILM



Neighbors (Rose Byrne and Hugh Dancy) find romance in *Adam*, out Fri/7.

PHOTO BY JULIA GRINER

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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Los Angeles Times Kevin Thomas
"'Adam' is
A MOST WELCOME SUMMER TREAT."

THE NEW YORK OBSERVER Rex Reed
"A riveting performance by the gifted Hugh Dancy, and Rose Byrne is equally good."

The New York Times Jeannette Catsoulis
"The humor is delicate, and the performances sweet and sure."

NEW YORK POST Lou Lumenick
"Beautifully crafted."

VARIETY Justin Chang
"Emotionally potent performances in a tender New York love story."



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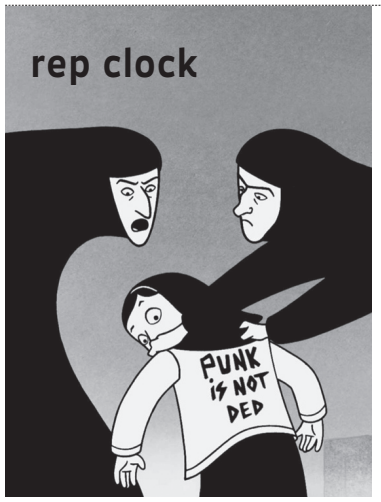
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This film is rated PG-13. Run-of-engagement passes received through this promotion do not guarantee admission to the theatre. Seating is on a first come, first served basis. Theatre is open to paying customers. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Fox Searchlight Pictures, Terry Hines & Associates, San Francisco Bay Guardian and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors their employees & family members and their agencies are not eligible. NO PHONE CALLS!

IN SELECT THEATRES AUGUST 7



***Persepolis* plays the Humanist Hall Thurs/6.**

NO CREDIT

Schedules are for Wed/5–Tues/11 except where noted. Director and year are given when available. Double and quadruple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-10. **Rembrandt Laughing** (Jost, 1989), Fri, 8. 23five Incorporated and ATA present: "A Night of Avant-Garde Film and Sound," with works by Jefre Cantu and Paul Clipson, Grasslung and Matthew Swiezynski, and Pulse Emitter and Matthew Swiezynski, Sat, 8.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. $13. "Midnight Mass:" **Pink Flamingos** (Waters, 1982), Sat, midnight.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5-10. "Music on Film: A Rock n' Roll Phantasmagoria:" **•Moulin Rouge!** (Luhrmann, 2001), Wed, 2:15, 7, and **Absolute Beginners** (Temple, 1986), Wed, 4:45, 9:30; **•Pink Floyd the Wall** (Parker, 1982), Thurs, 5, 9:10, and **Tommy** (Russell, 1975), Thurs, 7; **Woodstock** (Wadleigh, 1970), Sat, 2, 7; **•Jailhouse Rock** (Thorpe, 1957), Sun, 2:30, 6:10, and **A Hard Day's Night** (Lester, 1964), Sun, 4:25, 8. "Midnites for Maniacs: Rock 'Till You Drop!": **•Junior High School** (Nankin and Wechter, 1978), Fri, 7; **Bill and Ted's Excellent Adventure** (Herek, 1989), Fri, 8; **Top Secret!** (Abrahams and Zucker, 1984); and **Get Crazy** (Arkush, 1983), Fri, 11:45. All four films for $10.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **In the Loop** (Iannucci, 2009), call for times. **Séraphine** (Provost, 2008), call for dates and times. **Tetro** (Coppola, 2009), call for dates and times. **The Cove** (Monroe, 2009), Aug 7-13, call for times. San Francisco Jewish Film Festival, Sat-Mon. See film listings. **Yoo-Hoo, Mrs. Goldberg** (Kempner, 2009), Aug 11-12, call for times.

DELANCEY STREET THEATER 600 Embarcadero, SF; www.brownpapertickets.com. $15. "Slow Food on Film:" **Mad City Chickens** (Lughai and Lovington), Sun, 6.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. "Cinema Arts Series:" "Reflections: Material and Metaphor:" "Light Leaks," Sat, 2.

FILLMORE CENTER PLAZA O'Farrell and Fillmore, SF; (415) 921-1969. Free. **Indiana Jones and the Kingdom of the Crystal Skull** (Spielberg, 2008), Thurs, 8.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-6. **Eternal Sunshine of the Spotless Mind** (Gondry, 2004), Fri, 8; **Harry Potter and the Order of the Phoenix** (Yates, 2007), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5-15. **Bums' Paradise** (McCabe and Rozen, 2003), Wed, 7:30. **Persepolis** (Paronnaud and Satrapi, 2007), Thurs, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Summer CinemaLit: Gotta Dance!": **Spectre of the Rose** (Hecht, 1946), Fri, 6:30.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; (415) 821-1155, www.missionculturalcenter.org. $7. **Against the Grain: An Artist Survival Guide to Peru** (Kaneko, 2008), Fri, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Celebrating Italian Actors:" **The Desert of the Tartars** (Zurlini, 1976), Wed, 7; **The Bicycle Thief** (De Sica, 1949), Sun, 5. "Eccentric Cinema: Overlooked Oddities and Ecstacies, 1963-82:" **Ganja and Hess** (Gunn, 1973), Thurs, 6:30. "Into the Vortex: Female Voice in Film:" **Rebecca** (Hitchcock, 1940), Thurs, 8:40; **The Passionate Friends** (Lean, 1948), Sat, 6:30; **Now, Voyager** (Rapper, 1942), Sat, 8:20. "Secrets Behind the Door: Treasures from the UCLA Festival of Preservation:" **Ruthless** (Ulmer, 1948), Fri, 6:30; **Secret Behind the Door** (Lang, 1948), Fri, 9; **Gamperaliya** (Peries, 1964), Sun, 6:45.

POTRERO DEL SOL PARK 25th St at Utah, SF; www.dearandyonder.com. Free. **Dear and Yonder** (Campbell and Lessler, 2009), Sat, 5-10. Outdoor screening of surf film preceded by live music by Black Bow, Bay Area Girls Rock Camp bands, and Thee Oh Sees. A related art exhibit has its opening reception Fri, 7-10pm, Mollusk Surf Shop, 4500 Irving, SF.

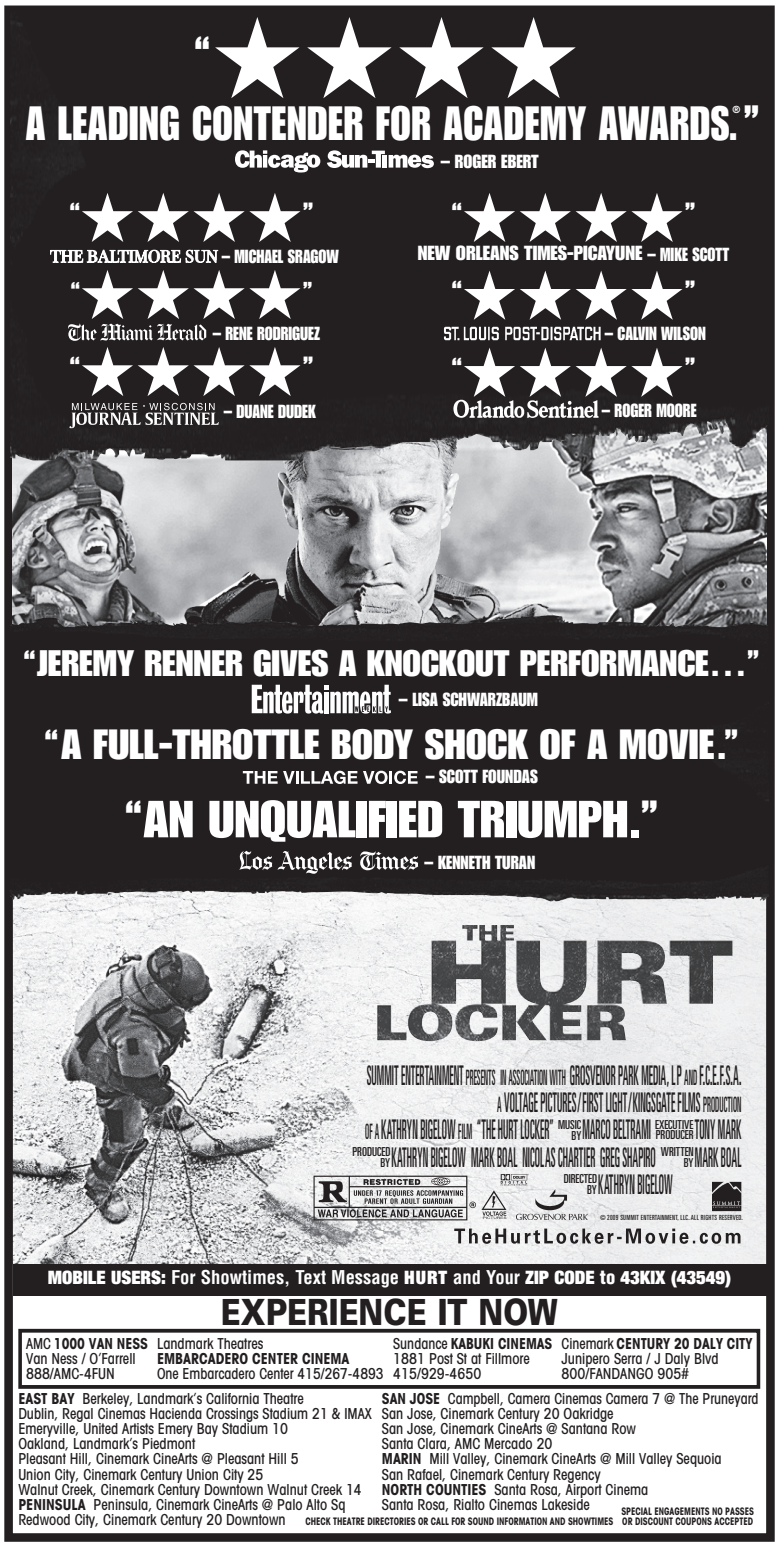
RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Easy Rider** (Hopper, 1969), Wed-Sat, 7:15, 9:20 (also Wed, 2; Sat, 2, 4). **Double Indemnity** (Wilder, 1944), Sun-Mon, 7:15, 9:30 (also Sun, 2, 4). **Up in Smoke** (Adler, 1978), Tues, 7:15, 9:15.

ROOT DIVISION 3175 17th St, SF; (415) 863-7668, www.rootdivision.org. $5-20. "Three-Minute Film Festival," Sat, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Guest of Cindy Sherman** (Donahue and Hasegawa-Overacker, 2008), call for dates and times. **Until the Light Takes Us** (Aites and Ewell, 2009), call for dates and times. **Kassim the Dream** (Davidson, 2009), Aug 7-13, call for times.

SFMOMA 151 Third St, SF; www.sfmoma.org. $5 (free with museum admission). "Richard Avedon Film Series:" **The Atomic Café** (Loader, Rafferty, and Rafferty, 1982) with **"The Family Fallout Shelter"** (English, 1960), Sat, 3.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $8-10. "Beyond ESPN: An Offbeat Look at the Sports Film:" "Rare Films from the Baseball Hall of Fame," Thurs, 7:30; **Sunday in Hell** (Leth, 1976), Sun, 2. **SFBG**



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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320982-00 The following person is doing business as **Carolina Carpentry**, 1354 Florida St.,San Francisco, CA 94110. Hudson Cress 1354 Florida St. San Francisco CA, 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hudson Cress. This statement was filed by Magdalena Zevallos on July 1, 2009. **. July 29, Aug. 5, 12. 19**35504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321036-00 The following person is doing business as **Gnomie**, 1619 48th Ave., San Francisco, CA 94122. Aleks Petrovitch 1619 48th Ave., San Francisco CA, 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/6/2009. Signed Aleks Petrovitch. This statement was filed by Mariedyne L. Argente on July 6, 2009. **. July 29, Aug. 5, 12. 19**3504301

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321121-00 The following person is doing business as **MY FAMILYíS CATERING SERVICE** 5 Cameron Way, San Francisco, CA. 94124. Stephanie Hughes, 5 Cameron Way, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/09/09. Signed Stephanie Hughes. This statement was filed by Lena Lee on July 9, 2009. **#35229. July 15, 22, 29, & August 5, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321306-00 The following person is doing business as **Conceptual Metalworks**, 1730 Yosemite Ave, San Francisco, CA 94124. Karen E. McKinley 3650 Judah St. #5 San Francisco CA, 94122. Dan M, Greenberg 3650 Judah St. #5 San Francisco CA,. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 03/17/00. Signed Karen McKinley. This statement was filed by Mariedyne L. Argente on July 17, 2009. **#35501. July 22, 29, Aug. 8, 12.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321436-00 The following person is doing business as **3RD SPACES**, 540 Howard Street, San Francisco, CA 94105. Michael Zuckerman, 1583 31st Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07-07-09. Signed Michael Zuckerman. This statement was filed by Maribel Jaldon on July 22, 2009. **#35230. July 29, August 5,12,&19, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: May 5, 2009. To Whom It May Concern: The name of the applicant is: GLOBAL TOUCH LLC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2001 CHESTNUT ST, SAN FRANCISCO, CA. 94123-2701 Type of license Applied for: 47-ON-SALE GENERAL EATING PLACE.**July 29, August 5, 12, & 19, 2009 L# 35229**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 26, 2009. To Whom It May Concern: The name of the applicant is: LAYERS LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3318 Fillmore Street, San Francisco, CA 94123-2711. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: August 5,12, & 19 2009. L#35212

LEGAL NOTICE OF SUMMONS TO DEFENDANT MICHAEL BECK: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. CA 94102. SUMMONS CASE NO. CGC-08-476921; NOTICE TO DEFENDANT: MICHAEL BECK and Does 1-30, Inclusive YOU ARE BEING SUED BY PLAINTIFF: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services web site (www.lawhelpcalifornia.org), the California Courts Online Self Help Center .(www.courtinfo.ca.gov/selfhelp) or by contacting your local court or county bar association.
Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en este corte y hacer que se entregue una copia al demandante. Una carta o una llamda telefonica no lo protegen. Su respuesta por escrito tiene que estar formato legal correcto si desea que procesen su caso en la corte. Es possible que haya un formulario que usted puede usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que lo quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte quele de un formulario de exercion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueido, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recommendable que llama a un abogado immediatamente. Si no conoce a un abogado, puede llamar a un servicio de remission abogados. Si no puede pagar a un abogado, es possible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sito web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/) o poniendose en contacto con la corte o el colegio de abogados locales.
The name and address of the court is Superior Court of California, San Francisco County 400 McAllister St, San Francisco, CA 94102. The name, address, and telephone number of plaintiffís attorney or plaintiff without an attorney, is Henry P. Canvel (SBN 144798); Pauline S. Self, (SBN 260429), GORDON & REES, LLP, 275 Battery Street, Suite 2000, San Francisco, CA 94111. (415) 986-5900. (415) 986-8054. DATE June 30, 2008 SEAL; Gordon Park Li, Clerk by Cristina E. Bautista, Deputy. STATEMENT OF DAMAGES AND PUNITIVE DAMAGES TO DEFENDANT MICHAEL BECK. Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. seek damages in the above entitled action as follows 1.) $43,000 with interest at the rate of 10% per year from November 10, 2004; 2) notice to DEFENDANT MICHAEL BECK Plaintiffs MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L reserve the right to seek $1,000,000.00 in exemplary/punitive damages against you when MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L seek a judgment in the suit filed against you;; Other: 3.) pre-judgment interest amount to be determined ; 4) attorneyís fees according to proof. Date July 13, 2009/s/ Henry P. Canvel (SBN 144798); Pauline S. Self, (SBN 260429), GORDON & REES LLP, 275 Battery St. Suite 2000, San Francisco, CA 94111. (415) 986-5900. Attorneys for Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L

SUMMONS (FAMILY LAW) FILE NO. FDI-09-770102 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **Nancy D.K. Swickard summons of RESPONDENT John Ross Swickard**. TO ALL INTERESTED PERSONS: Nancy Swickard 2130 Fillmore St. #209, San Francisco, CA 94115 filed a petition with this court for a summons of respondent John Ross Swickard. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Nancy Swickard, and it satisfactorily appearing therefrom that the Respondent John Ross Swickard cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent John Ross Swickard is a necessary and proper party to the action. NOW, on motion of Nancy Swickard Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 7/16/09. Signed by Patrick J. Mahoney, Presiding Judge on July 16, 2009. Endorsed Filed, San Francisco County Superior Court of California on July 16, 2009 by Gordon Park-Li, Clerk. **July 22, 29 Aug. 8, 12, 2009. 35502**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321583-00 The following person is doing business as **SERENA HUGHES DESIGNS** 2601 47th Avenue, Apt. #1, San Francisco, CA. 94116. Serena Hughes, 2601 47th Avenue, Apt. #1, San Francisco, CA. 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/28/09. Signed Serena Hughes. This statement was filed by Jeanette Yu on July 28, 2009. **#35233. August 5,12,19,26 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321620-00 The following person is doing business as **TECTA ASSOCIATES**, 2747 19TH STREET, SAN FRANCISCO, CA 94110. Ahmad Mohazab Architects, INC. CA, 2747 19th St., San Francisco, CA 94110. This business is conducted by a corporationl. Registrant commenced business under the above-listed fictitious business name on the date 03/21/86. Signed Ahmad Mohazab. This statement was filed by Maribel Jaldon on July 30,2009. **#35232. August 5, 12,19, & 26, 2009.**

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NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. To Whom It May Concern: The Name of the Applicant is: WOOD DRAGON LLC.The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2769 LOMBARD STREET, SAN FRANCISCO, CA. 94123-2411. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. Date of filing: JULY 30, 2009. **August 5, 19, 26, 2009. L#35231**

NOTICE OF PUBLIC SALE OF ABANDONED PERSONAL PROPERTYNotice is hereby given pursuant to terms and provisions of California Civil Code Section 1988, public sale by competitive bidding of abandoned & unclaimed property from former room of K.M. Fletcher, 1222 Naples St. hereinafter described. Said sale takes place in the front of 1222 Naples St. SF 94112 on Sat. August 15, 2009. Inspect items at 12pm. Sale begins at 12:30 PM. Property includes but not limited too; table, bed, mattress, TV, clothes, Cd's, books, DVDs, misc.kitchen items, microwave, chairs, luggage, art, seat & ottoman, drawers, shelf, ceramics & more. Goods sold as is, no warranty. Cash only & paid at time of sale. Items must be removed immediately. Anyone may bid. Published dates 7/29 & 8/5

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AUGUST 5-11

ARIES

March 21-April 19
Approach your relationships with care. You need to get your needs met without being obnoxious or watering them down. Take care of numero uno, but never forget that if folks aren't on your side, they are likely to be against you. Trade in your Me-Monster for a firm sense of self that is clearly articulated.

TAURUS

April 20-May 20
Falling in love is easy enough. It's caring for and maintaining all of the needs and complexities of a relationship that gets rough. Single and betrothed Bulls alike should spend some time looking at your relationship patterns and the common triggers that make things crumble. Check in with the evenness of your approach to caretaking your loved ones and your self.

GEMINI

May 21-June 21
What's more important in a relationship: chemistry or companionship? What has more value in your job: how it feels or the money you make? This week, look at what views you take for granted and identify your motivations. If you can understand where you are, you can figure out what needs changing.

CANCER

June 22-July 22
If you keep kicking yourself when you're down, you're going to do the crazy victim-martyr thing again. You know the one, when you think the worst of yourself as a way to keep others at arms length, and then later on as an excuse for bad behavior because you can't take it any more.

LEO

July 23-Aug. 22
Having crises to deal with sucks, and I won't tell you any different. This week whether your struggles are within the confines of your mental state, or your world is falling apart it doesn't matter. The Universe wants you to rise to the occasion, no matter how crappy it is. Handle your self in better and in different ways than you ever have before.

VIRGO

Aug. 23-Sept. 22
A good sense of humor will do wonders for your ability to cope, especially with the little things. Now is the time to chillax with your friends and family and have some fun. Allow people to see your vulnerabilities, in balance with sharing the sweet stuff. Then you can deal with whatever ails you with a lighter heart.

LIBRA

Sept. 23-Oct. 22
If you've done your homework like a good Libra, you know that history just loooves to repeat itself. By studying your recent past, you should have come to some unpleasant realizations about how you handle your self. Don't fret, though. Just put that wisdom into motion and improve upon the perfection that is you.

SCORPIO

Oct. 23-Nov. 21
No matter what, make self-loving and grounded choices this week, even if that means moving slower than you'd like to. *How* you handle yourself is more important than anything right now, as the Cosmos is testing the clarity you have around your sense of self. If anxiety pokes at you, don't take it on — just work it out.

SAGITTARIUS

Nov. 22-Dec. 21
You have to balance your practical needs and obligations with your equally important desire to be free and live a life that makes you hopeful. Decide to deal with what you've been avoiding. There is a lot going on, though, so focus on one thing at a time for best results.

CAPRICORN

Dec. 22-Jan. 19
Things are changing in much the same way as the season's change — whether you like it or not. Try to go with the flow instead of fight change with your own storm clouds. When you feel out of control, shower yourself with TLC and watch life unfold around you.

AQUARIUS

Jan. 20-Feb. 18
Stop being so damn reactive. Take stock of where you're at and what you want to get out of the constant stream of simply responding to what happens. Put on your Action Slacks and make shit happen!

PISCES

Feb. 19-March 20
With both Saturn and Mars squaring you, this week you may be feeling très irritable. Channel those energies into something useful and creative. Take a hike, go to that dance class you've been putting off, or have a hot and sweaty date with your paramour. Once you've shaken off your moodiness, you'll be a much better you. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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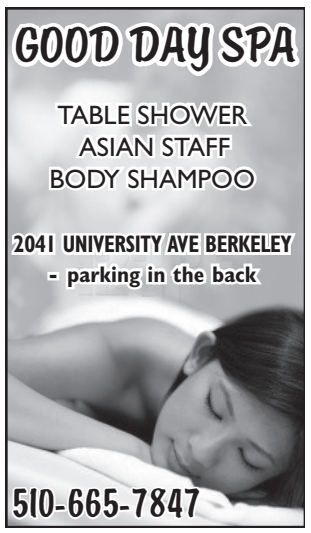




















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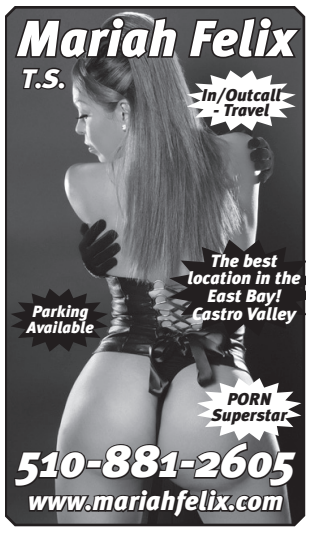
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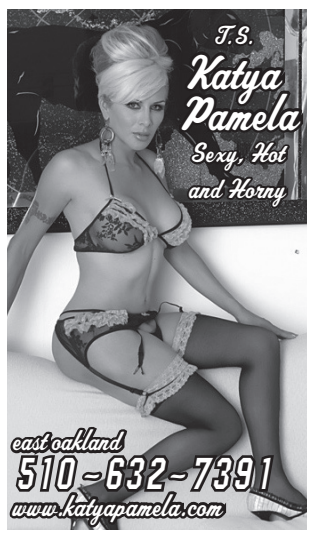
› transsexual













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Nothing ventured

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:
I am straight (?), married 12 years, and have always been faithful to my husband. Before we were together, I had sex with a few boyfriends — nothing crazy. I did used to have fantasies about women, though; like, while trying to have an orgasm, I would think about a woman going down on me instead. Not any particular woman, just a kind of idea of femaleness. But I never did anything about it, or even particularly thought I wanted to.

Now, though, my husband has a lot of business trips, so I'm alone a lot, and lonely. I do have a girlfriend (a friend who's a girl) who comes over a lot and suddenly I find myself having those kind of fantasies about her in particular. Do you think I could have been a lesbian all along, or could be becoming one now? Or am I just bored? Should I have sex with her if she's interested?
Love,
Secret Life

Dear Life:
Since you have no idea if she's interested and she probably isn't (the majority of random women would not be), it's probably moot. But let's say you were having a glass of wine (let's say it's the second glass of wine) and all of a sudden she offered you a back rub and then suggested it would be better if you took your shirt off ... you know how these things go, at least in fantasy. Let's say you immediately complied, and things proceeded from there. Let's say you were compatible and it was great and your husband's still traveling a lot and you do it again. That's an affair. It doesn't matter that the other person is female — she is not your husband! You may be ready to experiment with bisexuality, or with this one friend in particular, but are you ready to cheat on and lie to your husband? They're not the same thing.

You need to disentangle "bored and lonely" from "interested in women," and "interested in women" from "compelled to explore interest in women." It's entirely possible to be fully bisexual yet completely faithful to the one person you married or partnered. People do it all the time. They relegate one gender to fantasy and go on with their lives, just as other monogamous people do. When you choose one, you lose one. You deal.

If I were you, I'd get some girl/girl porn (you can get something funky and homemade — with pubic hair even — if you don't like the glossy fakey stuff) and a nice vibrator. That should address at least some of the boredom. I'm all for bisexuality and non-monogamy and threesomes and hiring a professional and sex parties and all the other options out there. In theory, anyway, it's all good. It's all risky too, and if you're not up for risking the loss of your nice husband and your nice marriage than you probably want to stick with the nice vibrator. It's not that it will all blow up in your face the second you try to introduce a new person or element, it's just that it could. "Nothing ventured, nothing gained" is a good adage but it does have a corollary: "nothing ventured, nothing lost!"

And don't cheat.
Love,
Andrea

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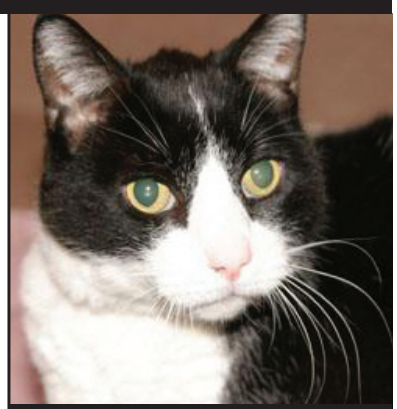
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LUIGI

Growl...



APPETITE: The Guardian's new food blog by long-time San Francisco resident and writer, Virginia Miller

Txistorra burgers, Asian Creperies, hookahs on Mission, gnocchi deals, Midi in FiDi, She-Crab Soup, Alaskan obsession, whiskey Wednesdays, Dungeness fritters, Czech in FiDi, banana cookies, $1 martinis, sticky toffee, casual clambake...

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